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EDITOR JOHN OLIVER

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Younger than springtime hat on the cover in lettuce green organza is an inspired thought by Simone Mirman. Precious accessories include a turquoise, diamond and gold brooch, £500, and turquoise earrings (worn here as clips on the hat), £160, from Collingwood of Conduit Street. The cover girl's lipstick is Pink Sunshine, by Max Factor. Bob Brooks took the photograph

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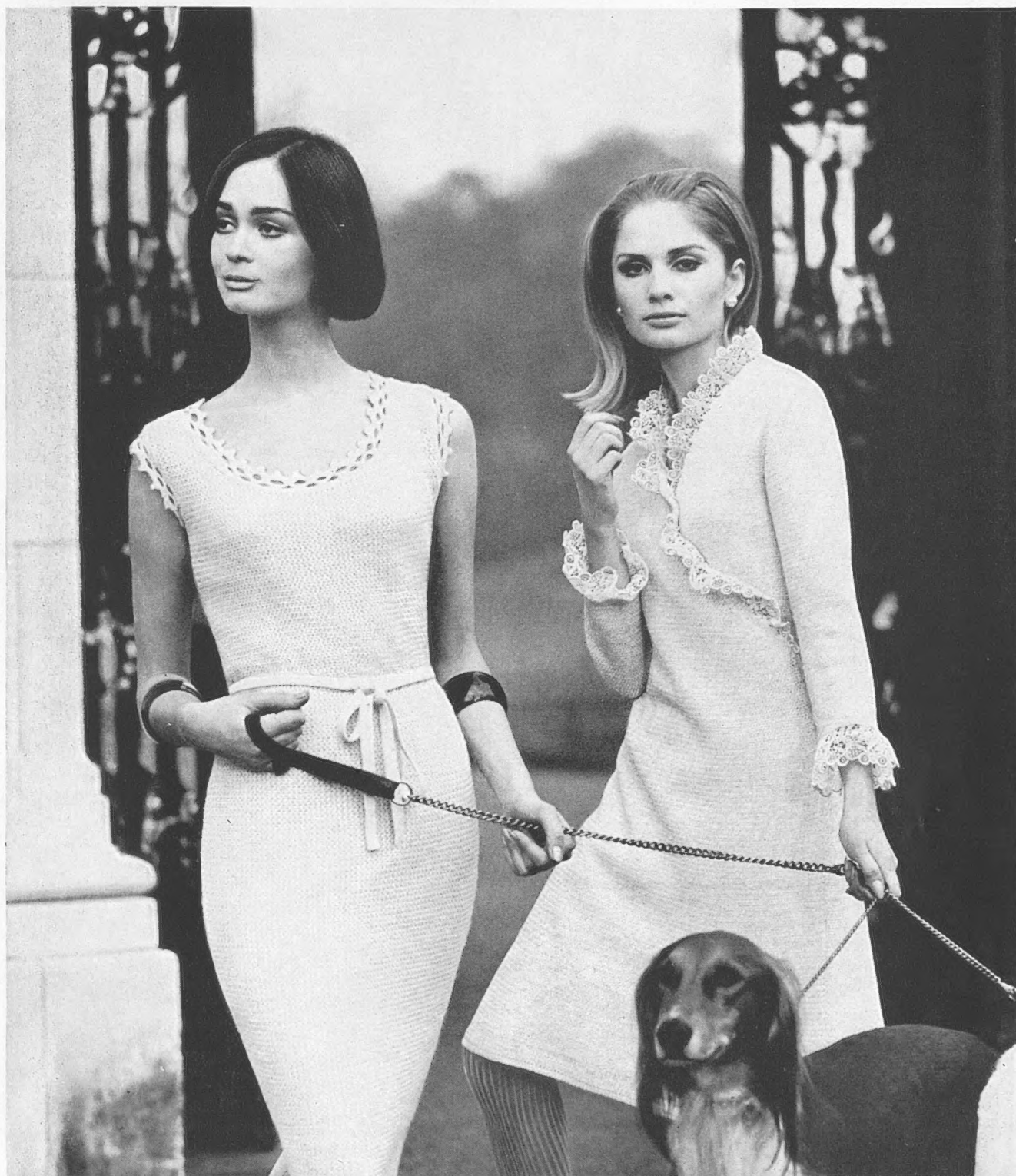
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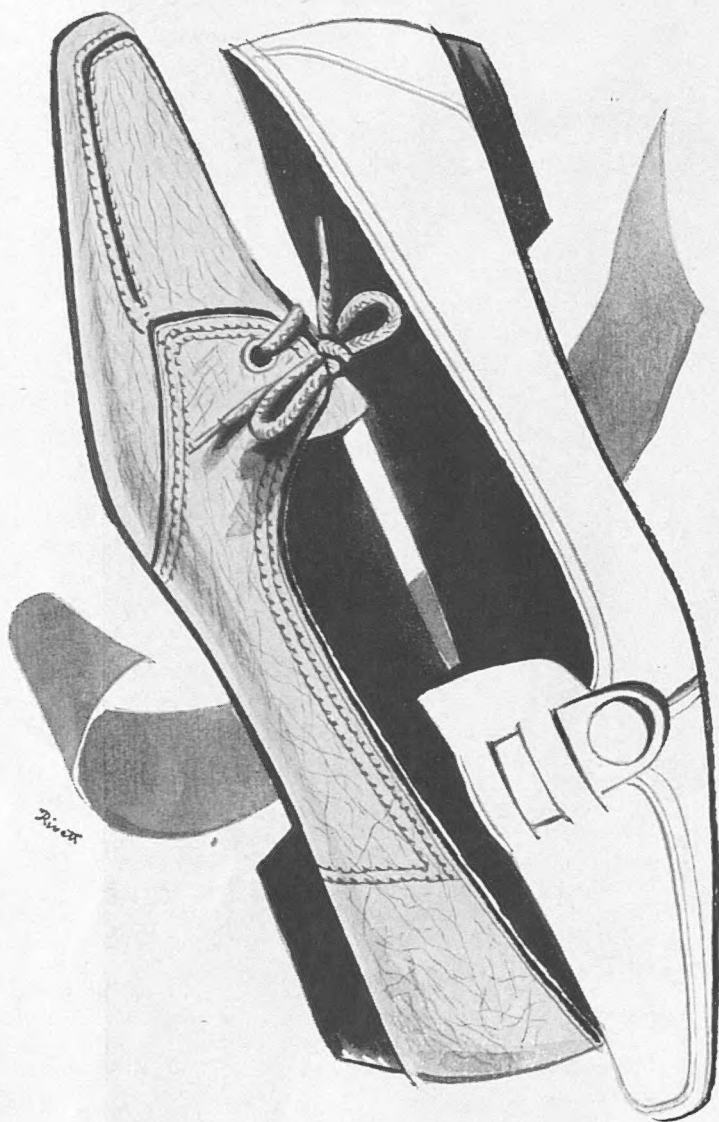
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Susan Small



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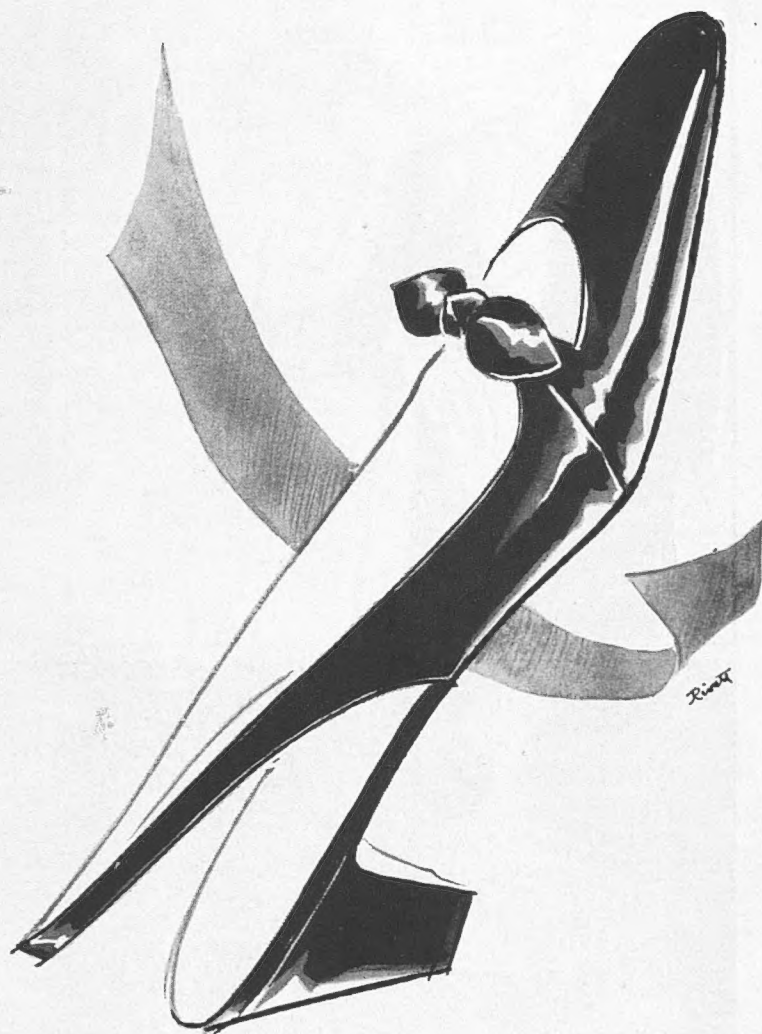
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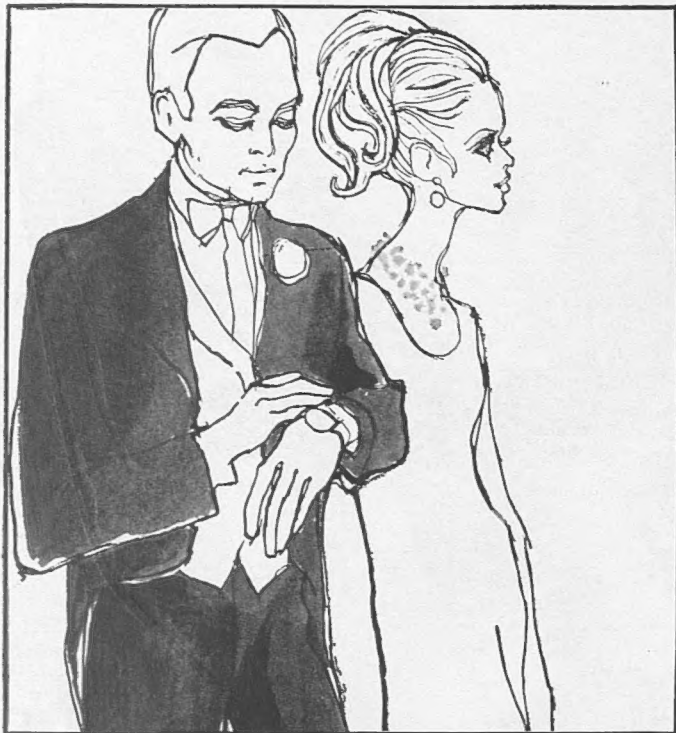
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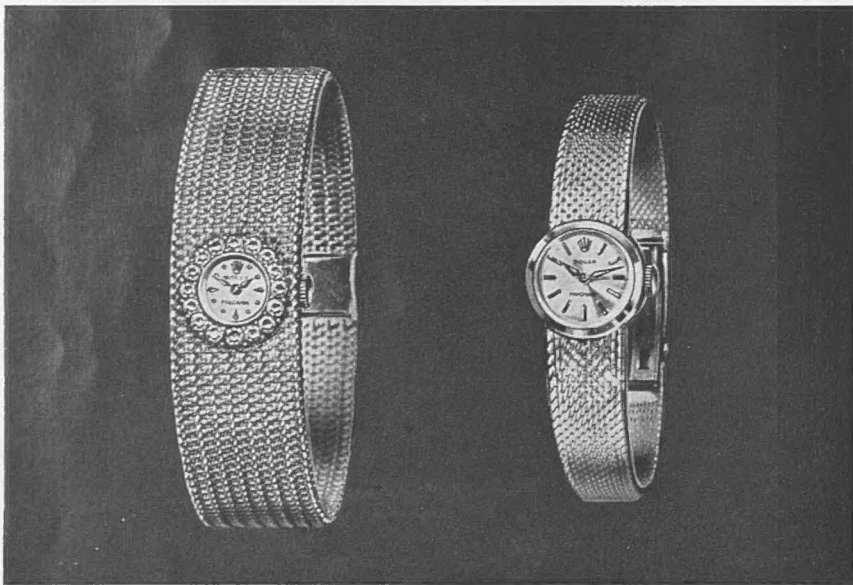
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GOING PLACES

SOCIAL & SPORTING

Badminton Three-Day Horse Trials, 8-10 April.

Dior Spring Show, Warwick Castle, in aid of the Order of St. John, 10 April. (Tickets, 3 p.m., 4 gns., inc. tea.; 9 p.m., 9 gns., inc. champagne & buffet supper, from 25 High St., Warwick.)

Irish Grand National, Fairyhouse, 19 April.

Royal Society of St. George Dinner, the Savoy, 22 April. (Details, BEL 1714.)

New Forest Hunt Ball, New Forest Hall, Brockenhurst, 23 April.

Geranium Dance, for teenagers, Anglo-Belgian Club, 6 Belgrave Square, 26 April, in aid of the Greater London Fund for the Blind. (Tickets, £1 15s., AMB 0191.)

Rose Ball, Grosvenor House, 27 April. (Tickets, £3 10s., from Mrs. Day, 1 Castelnau Rd., Barnes, S.W.15.)

Oxford & Cambridge Ski Clubs Ball, Grosvenor House, 27 April. (Tickets, £3 inc. dinner from R. Butler-Adams, 16 Clarville St., S.W.1.)

Point-to-points: East Devon; Hursley; W. Somerset Vale; S. Dorset; Belvoir, Garthorpe; **Cotswold**, Andoversford; **Bisley & Sandhurst**, Tweseldown, 10 April; **Cattistock**, Inpark Farm; **Wylve Valley**, 17 April; **Taunton Vale Harriers; North Cotswold**, Spring Hill; **Cowdray**, Cowdray Park, 19 April.

RACE MEETINGS

Flat: Newmarket, today and 8; Newbury, Thirsk, 9, 10; Alexandra Park, 12; Bath, 14; Kempton Park, Warwick, Stockton, Doncaster 17; Kempton Park, Newcastle, 19; Birmingham, 19, 20; Epsom, 20-23 April. **Steeplechasing**: Folkestone, to-day; Taunton, 8; Uttoxeter, 10; Wolverhampton, 12; Fontwell Park, 13; Worcester, 14 April.

MUSICAL

Covent Garden Opera. *Cavalleria Rusticana*, and *Pagliacci*, tonight, 9, 14, 17 April, 7.30 p.m.; *Il Tabarro*, *Gianni Schicchi*, *Suor Angelica*, 12, 15 April, 7 p.m. (cov 1066.)

Royal Ballet, Covent Garden. *The Sleeping Beauty* 8, 13 April, 7.30 p.m.

Sadler's Wells Opera. *Orpheus In The Underworld*, 8, 10, 14, 15 April, 7.30 p.m.; *The Marriage of Figaro*, 9, 13, 17 April, 7 p.m. (TER 1672/3.)

Royal Festival Hall. Hallé Orchestra, cond. Barbirolli, 8 p.m., tonight; Irmgard Seefried (soprano), 8 p.m., 8 April; L.S.O., cond. Kertesz, 8 p.m., 9 April; R.P.O., cond. Hall, 8 p.m., 10 April; Bach Choir and Jacques Orchestra, cond. Willcocks, Bach's *St. Matthew Passion*, 11 a.m., 11 April; John Ogdon (piano), 7.30 p.m., 11 April. (WAT 3191.)



Field Marshal Viscount Slim (right) was presented with a sword, made in 1799, at a ceremony at the Royal Military Academy, Sandhurst. The sword, connected with an heroic episode in the history of the Bombay Marine, was acquired by the Wilkinson Sword Company, and was handed over by Mr. H. B. Randolph, the chairman. It is destined for the National Army Museum

Wigmore Hall. London Piano-forte Series. Evelyne Crochet, 3 p.m., 11 April.

Lunchtime concerts. Wigmore Hall; *The Soldiers Tale* (Stravinsky), cond. Kenneth Montgomery, 8 April.

Bishopsgate Institute: Delme String Quartet, 13 April. 1.5 p.m. (Adm: 2s. 6d.)

ART

New Generation, 1965. Nine young British sculptors. Whitechapel Art Gallery, to 11 April.

Gorky Exhibition, Tate Gallery, to 2 May.

Augustus John drawings, Upper Grosvenor Gallery, to 30 April.

FESTIVALS

Shakespeare Festival, Stratford-on-Avon, to 27 Nov.

Manchester Arts Festival, to 11 April.

Pitlochry Drama Festival, 10 April to 9 October.

FIRST NIGHTS

Theatre Royal, Stratford, E. *Ghosts*, 6 April.

Royal Shakespeare Theatre, Stratford-on-Avon. *Love's Labour's Lost*, tonight.

Prince of Wales. *Travelling Light*, 8 April.

Royal Court, *Spring Awakening*, 13 April.

Queen's. *Present Laughter*, 21 April.

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Doone Beal / Who spoils where?

GOING PLACES ABROAD

What do we mean when we say that a place is spoiled? Do we mean that too many people we know go there? Or that too many people we don't want to know go there? Or that it is full of people we don't know at all? A rich Peruvian, pointing out a rather drab enclave of Pacific beach near Lima, once said to me: "Five years ago, I'd have known everyone here. Now—who are they?" *Plus ça change...*

Just as the term "intimate," so beloved by restaurateurs, loses its point when we are all required to be intimate together, elbow to elbow and knee to knee, so "unspoiled" becomes a contradiction when it is splurged over a travel agent's brochure, captioning a colour photograph of a small Mediterranean fishing village, with a price tag of 55 guineas for a two-week holiday.

At the opposite extreme, there are travel snobs of another kind who think we should all tramp Europe with a rucksack

in order to qualify for being allowed to discover its coastal treasures. Not everyone has the time, the taste or the physique for this. And the average camping site hardly provides a solution to the aesthetic problem, that of keeping the few uncluttered beaches that remain from desecration.

Development of one sort has been the private building of hotel and cottages in virgin territory, where nothing else existed: Cala Piccola, near Porto San Stefano; Tabarja Beach, near Beirut, and Vouliagmeni, near Athens, are three of many examples. Your travel snob would rather they had never existed, maybe; but I am not one to wave a lone flag against an opposing tide. Apart from the fact that, in common with a few million, I like shade for the midday sun, an iced drink after a swim, and have a profound dislike of sandy picnics with warm wine

and melting butter. Surely the point at issue is *how* the development—since it had to come—has been done?

The big French government scheme to dredge the sand and build hotels, shops and resort settlements between Marseilles and Perpignan may well prove to be a better plan than the catchpenny competition that has almost ruined the Nice—Cannes stretch.

In creating resorts from scratch, the Bulgarians have made an excellent job of their Black Sea coast, at Golden Sands and Sunny Beach. With one eye on Deauville and the other on some of the best Scandinavian architecture, they have produced something with uncluttered room for all, that also contrives to be aesthetically attractive. They never intended a Portofino or a Positano. The coastline is unsuitable, quite apart from the fact that the narrow

CONTINUED ON PAGE 14



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RAYNE presents 'Belinda'—a very feminine, fun-loving court, poised on a slim borocco heel. It's made in shiny Patent 'Corfam'* (doesn't crack or peel, keeps its shape beautifully) and in dashing navy-blue kid. 12 guineas.

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'Splendid, are you off on a cruise?'

'Not this time. We're going to Torquay, to a favourite haunt of ours...'

'Ah, I know... you'll be staying at The Imperial?'

'We shall. I don't know of another hotel that gives such wonderful service or makes you feel so comfortable.'

'I agree... I love the romantic setting and the interesting people one meets.'



continued from page 12
cobble streets and old houses are not to the national taste.

Similarly, in Tunisia there is a passion for the new, the white, the big, the modern—the grandiose, if you like. Both countries have a new régime, both suffered a peasant hardship that has left them with little nostalgia for recreating (or preserving) peasant conditions and calling them chic. These bloom the brighter from the Northern side of the fence.

Perhaps the most sophisticated of approaches has been, oddly enough, that of the Yugoslavs, in gutting the interiors but retaining the façades of the fishermen's houses in Sveti Stefan, and making them into a resort compound for the benefit of their sun-starved, apartment-bound visitors. But the sad thing about Bulgaria, Tunisia and Yugoslavia is that the very hand of the government that intelligently did the initial planning is also stifling the initiative. There is virtually no genuine competition between the hotels; the management is not always professional and the book-keepers seem more assiduous in their jobs than do the waiters and chefs.

The Greeks have been far more clever. The Xenia hotels were financed originally by the government, but much of the management is independent. Moreover, Xenia hotels have been built, not only in places convenient to the motorist on the mainland, but also in some little-known islands. Modern and nicely equipped without being luxe, they are pegged to medium price and do not dragoon their visitors into buying full board. Equally useful to those who like to tour and explore are the Italian government-sponsored E.S.I.T. hotels and the Jolly chain, strategically scattered throughout Sicily, Sardinia and Southern Italy. None of these could, by any stretch of the imagination, be said to have spoiled the terrain.

How spoiled, for example, is Portofino? I was there last May after an absence of some years and saw, to be sure, all the outward and visible signs: the boutiques of the waterfront, and souvenir stalls near which the coaches pull up on the main piazza. But, at most, the hordes arrive for an hour, a look and a drink. As in Positano, lack of beds alone precludes crowding on

any permanent basis. And juke boxes, where they exist, are, I might add, more for the benefit of the noise-happy Italians than they are for tourists. In Mykonos—a big favourite of those who cry ruination—it is ironic that the juke box in the biggest waterfront café is actually removed, each summer season, in order to preserve the Genuine Greek-Island Charm. Much to the chagrin of the fishermen.

It would be foolish to deny that popularity puts up prices in the newly adopted fishing hamlets of the Mediterranean, the Adriatic and the Aegean. The fishermen start weaving nets for the local boutique windows and night clubs; some bars get so smart that they won't serve wines, only aperitifs—and that is a pity indeed. Yet, paradoxically, the tourist boom may in part be responsible for keeping certain of these villages in business at all.

The call of the factories in Barcelona, Milan and Salonika is loud and clear, and the young leave home for the money and the pleasure of the cities. The jingling of the guinea, the dollar and the Deutschmark is at least—and at last—stemming some of the tide.



The Golden Sands beach on Bulgaria's Black Sea coast



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John Baker White / A visit to Victoria

GOING PLACES TO EAT

C.S. . . . Closed Sundays.

W.B. . . . Wise to book a table.

Chatham Room, Victoria Station, S.W.1. (TAR 0402 and VIC 4130.) C.S. Recently this restaurant served a meal which earned the warm approval of a party of gastronomic experts from Britain and the Continent. When I went there I enjoyed the hors d'oeuvre, wide in choice, ample in quantity, and well presented. The navarin of lamb to follow was first-class, the vegetables well cooked, and a good selection of cheeses in prime condition was attractively displayed. What made my meal all the more enjoyable was the courtesy of the waitress, and her obvious desire to make sure I enjoyed my meal. The spacious, lofty room is decorated in a style well known to the users of British Transport hotels, but none the worse for that. I would not hesitate to take any critical friend from across the Channel to this restaurant, where the term "service with a smile" has real meaning. W.B. luncheon.

Trattoria Terrazza, 19 Romilly Street. Recently, while praising this restaurant

in several respects, I criticised the ventilation system. A new one has now been put into operation, and the smell of cooking in the restaurant consequently eliminated.

Memorable meal

Date: February 23, 1965.

Occasion: Luncheon at the Westbury Hotel.

Host: Mr. A. M. Delarue to four guests.

Menu: Gratin de Homard Maurisque Riz Créole; Suprême de Volaille Parisienne, Fond d'artichaut Moncelet, Pommes Parisiennes; Poires fine bouche; Café.

Wines: Lanson Black Label, Charles Heidsieck, 1947.

The Chef: Maître Chef Maixent Coudroy.

A shining example of a perfectly balanced meal, married to two champagnes that dovetailed into the dishes. In short, *haute cuisine* in the true sense of the term.

Wine note

The Italian Gastronomic Weekend at the Imperial Hotel, Torquay, presenting Il Ristor-

ante Finiat Modena, illustrating the wide range of Italian wines. Among those enjoyed were Lugana Folonari (Guy Leonard), B. Wood and Sons' Rottello Ruffino, Orvieto Ruffino, Secco and Chianti Riserva D'ale 1958, Soave Bolla 1959, a Barolo Gancia of the same year shipped by F. S. Matta, and their Valpolicella Bolla. It is after France the world's largest producer of wines, can claim that a number of them are worthy of the title classic, and that Soave is one of the world's best fish wines.

. . . and a reminder

Crank's Salad Table, 22 Carnaby Street, off Regent Street. Not only a first rate vegetarian restaurant but, through its shop next door, a provider of wholemeal bread and unadulterated foods. Open 10 a.m. to 8.30 p.m. Monday to Friday.

Our Mutual Friend, Victoria Tavern, Strathearn Place, Hyde Park Square. AMB 4554. A reproduction of a corner of the London of Charles Dickens with a simple menu based on grills and cheese.



The Lord Mayor, Sir James Miller (right), being presented with an inscribed silver salver by Mr. Frank Lind on the anniversary of the opening of the Chancery Lane Safe Deposit and London Silver Vaults by a Lord Mayor 80 years ago. Mr. J. B. Rubens and Mr. A. F. Williams, chairman and secretary of the company, conducted the Lord Mayor's party round the Vaults

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This photograph, one of the last to be taken of the Princess Royal, shows her leaving the London Clinic after visiting her brother the Duke of Windsor, recovering there from an eye operation. The Princess, who died with tragic suddenness at her home, Harewood House, near Leeds, Yorks, last Sunday week, aged 67, was the only daughter of King George V and Queen Mary, and widow of the sixth Earl of Harewood, whom she married as Viscount Lascelles in 1922. From her girlhood—she was 17 when the First World War broke out—the Princess was committed to a life of service, which she fulfilled in an exemplary fashion, and during which she won widespread affection from all sections of the people. During World War Two she became closely identified with

the W.R.A.C. (formerly A.T.S.), of which she became Controller Commandant in 1941, and she was also Air Chief Commandant, Princess Mary's R.A.F. Nursing Service. As well as being Colonel-in-Chief of many regiments, including the Royal Scots and the Royal Regiment of Canada, she was Commandant-in-Chief of the British Red Cross Detachments, and President of the Girl Guides Association. Among her many interests was music, and in this she was followed by her sons, the Earl of Harewood, Artistic Director of the Edinburgh Festival from 1961 to this year, and the Hon. Gerald Lascelles, whose expertise on jazz music is familiar to all *Tatler* readers. The example of the Princess in the sphere of public duty will be long lasting, and she will be deeply mourned

Jay Trump triumphs in the Grand National

This year's richest-ever Grand National at Aintree was won by Mrs. M. Stephenson's Jay Trump for America. Jay Trump was trained by Fred Winter, the former National Hunt jockey, in his first year as a trainer (see the Tatler, 17 February, predicting success in Winter's Hopeful Spring). Mr. Winter has himself won the Grand National twice, on Sundew and Kilmore



The first time round at Bechers Brook Nedsmar, ridden by J. Hudson, fell bringing down Ruby Glen (jockey S. Davenport with the star on his back). Kapeno, ridden by D. Dick, avoided the pile up on the inside, but fell at this fence on the second circuit



Mrs. Peter Cazalet, wife of the Queen Mother's trainer, watches the race from the Royal Box



Lady Aitken



With the Queen Mother Mr. Peter Cazalet, and the Hon. Richard Stanley



The winning partnership of trainer Fred Winter, owner Mrs. M. Stephenson and American amateur jockey Mr. T. Crompton-Smith



Mr. & Mrs. John Rogerson. Her horse, Salmon Spray, won the first race at the Grand National meeting



Lady McFadzean and her daughter Mrs. Robin Donald in the paddock



Sir Randle Feilden, chairman of the Turf Board, the Countess of Halifax and Mr. J. Clayton of the Bedford House Stud

Odds even on another National

by Muriel Bowen

At Aintree I found optimism riding high and the general feeling that the thrill-packed Grand National won for America by Mrs. MARY STEPHENSON's Jay Trump would not be the last. The appeal against the High Court decision not to allow the building of houses on the course comes before the House of Lords any day now. Meanwhile those interested in building are working feverishly towards plans that could provide the best of both worlds.

They include up-to-date stands (planned for other uses on non-racing days) in the Melling Road area, giving County Stand badge holders a first-class view of the two most exciting fences, Bechers and the Canal Turn, something they don't have at present. Houses could then—subject to the House of Lords decision—be built in the area now occupied by the present stands. Of course it would mean a changed course, a shorter one or an extra circuit. It is a fortunate coincidence that the chairman of Capital & Counties Property, the firm that wishes to redevelop Aintree's 270 acres, is headed by MAJOR LESLIE MARLER, a great devotee of National Hunt racing and winner of the Hennessy Gold Cup a couple of years ago with Knuckleduster.

MRS. TOPHAM'S VIEW

In a box gay with spring flowers I talked to Mrs. MIRABEL TOPHAM, the woman who holds the reins at Aintree. She agreed that there hadn't been so much public interest in the Grand National for years as there is this year.

"When I said I was going to sell the land, that really put a bomb under them," she said with an enormous chuckle. "Now everybody suddenly cares about the Grand National." Did she enjoy putting bombs under people? "Not really. But sometimes you have to, to get them to wake up—especially when they won't believe that something is costing you money."

The box commanded a fine view of the course but Mrs. Topham didn't spare a glance for a flat race in progress. "We always say that the flat at Aintree is just for the bookies." The possibility that it might be the last National meant taking certain precautions. "PATRICIA (sister of Mr. J. C. BIDWELL-TOPHAM, Clerk of the Course), who is normally O.C. Odd Jobs is in charge of spotting souvenir hunters."

NO LUCK FOR THE RIP

There was a stream of callers at Mrs. Topham's box during the meeting. A Prince and Princess of Saudi Arabia; a bevy of Texans who said that they would like to build a replica of the Aintree course down on the range. "The Texans always say that," exclaimed Mrs. Topham, after her guests had left. MAJOR BOBBIE PETRE, last amateur to win the National, back in 1946 on Lovely Cottage, came to shake Mrs. Topham's hand. "I've brought my daughter to see the race," he said. "When I won she was in her pram."

A very excited QUEEN MOTHER, accompanied by PRINCESS MARGARET, watched the progress of



Jay Trump wins the National from favourite Freddie (See also pages 20 and 21)

her horse The Rip from the Earl & Countess of Derby's box. He finished sixth. Later she chatted for several moments to Mrs. Mary Stephenson, who purchased Jay Trump several years ago with the National in mind. "I told her that I was sure she was going to win," Mrs. Stephenson told me afterwards. "But she said that three horses that came down had interfered with her horse. It was a real thrill to meet her."

WORDS TO EAT

The Americans went wild with delight. At one point in the unsaddling enclosure a confused-looking horse was being embraced by a half-dozen women simultaneously. Others climbed on the stepladders being used by the press photographers to get a look at their hero.

"I've travelled 6,000 miles just to see him win," said Mr. LARRY BOYCE, once the horse's half-owner. "If he had lost I would just about have had to swim home." Mr. TOMMY CROMPTON-SMITH, America's 25-year-old top amateur rider, who rode the winner, told me that he now plans to "stick about with horses." On and off over the last few years he's tried to graduate in science at a Maryland university. It was quite a day for the amateurs with Mr. CHRISTOPHER COLLINS, a young chartered accountant, coming in third on Mr. Jones. Those racing correspondents who have been saying lately that nowadays the most gifted amateur rider is no match for the professional in a fighting finish must be eating their words.

CELEBRATION NIGHT

On National Night there was a gay dinner dance in the hotel ballroom. Chocolate horses decorated the tables. Paper jockey caps were worn and the more lively spirits brandished miniature whips. The table of honour was occupied by Mrs. Stephenson and her friends and relations. Her granddaughter Miss BONNIE CRUDINGTON, who had come specially from Japan, where she is teaching, was there. Also her son and daughter-in-law, Mr. & Mrs. GARRETT STEPHENSON—he's an art dealer who makes frequent trips to this country—and her second son Mr. EDWARD STEPHENSON en route to his wedding in Sweden;

Mr. & Mrs. FRED WINTER; and Mrs. T. R. PEARSON, who was weeping tears of joy.

There was no sign of the solid gold trophy. "Everything got sort of mixed up and nobody gave it to me," explained Mrs. Stephenson. Any exciting plans for her £22,491 prize? "Well they can't be too exciting. Uncle Sam will take one third in tax—all prize money is taxed in the U.S."

PINS FOR ODESSA

There were some very chic dinner parties the night before the big race. Mr. & Mrs. A. B. MITCHELL, owners of Rondetto, had about a dozen friends to dinner and Mr. CLIFFORD NICHOLSON also had a big party, including the EARL & COUNTESS OF FINGALL, Mr. TIM HOLLAND-MARTIN and COL. R. THOMPSON. PRINCE RAJPIPLA was there with his mother and others dining included the DUCHESS DE MEDINACELLI, PRINCE & PRINCESS METTERNICH; and PROFESSOR D. JACKSON. Most incongruous party of all consisted of a Russian delegation from the Odessa City Council. The leader of the party, Mr. ZAYARNI told me through an interpreter that he and his friends were not only going to the races but that they were going to have a flutter—having picked their fancies by means of a pin!

INTERNATIONAL NATIONAL

VISCOUNT DILHORNE, the former Lord Chancellor, was racing, also VISCOUNT & VISCOUNTESS LEVERHULME; Mr. WILFRID HYDE WHITE; LORD & LADY SHERBORNE; Mr. & Mrs. BILLY TELLWRIGHT; SIR HUMPHREY CLARKE; and LADY SIBELL ROWLEY.

A large contingent of foreign visitors included the DUQUE & DUCHESS OF ALBUQUERQUE, who were being escorted by the Spanish Ambassador and the MARQUESA DE SANTA CRUZ; COL. DAN CORRY and MAJOR & Mrs. VICTOR MCCALMONT over from Ireland; Mr. PAUL MELLON from the U.S.; and also Mr. RON WOODWARD who told me that he had purchased News View as a replacement for his last year's winner Team Spirit. He is hoping that News View will win the National three years hence.

Umbrella day for the 1965 Sunningdale foursomes

Players and spectators took shelter under outsize umbrellas when the Sunningdale Foursomes—open handicap tournament for men and women—was played over the Old and

New Courses. There were 288 entries with most of Britain's leading golfers competing, the winners being Mrs. A. D. Spearman and Mr. T. A. Fisher (Sudbury)

Mr. R. J. Saul (Stoke Poges) driving off from the second tee on the New Course



Mr. Ted Dexter (Sunningdale), the former England cricket captain, practises one-handed putting in the rain



Mr. R. M. Turnbull (Wentworth) and his partner **Mrs. D. Hunton (Royal Birkdale)** watch their opponents at the second tee on the New Course



Miss R. Arnell (Royal Wimbledon) playing out of the rough in her first round match



Mrs. L. Abrahams (Sunningdale) practises putting watched by the Sunningdale professional **Mr. A. Lees**



Mrs. M. Denny (Royal Wimbledon) at the second tee on the Old Course

A dinner for the Holborn Law Society

At the Holborn Law Society's third annual dinner, held at the Connaught Rooms, principal guests included Lord Thomson of Fleet, Lord & Lady Wilberforce, Mr. Justice

Stamp & Lady Stamp, Sir Cyril Salmon, who was the principal speaker, and his wife Lady Salmon. President of the Society is Alderman Allan F. Judd

Alderman Allan F. Judd, president of the Holborn Law Society and also the Mayor of Holborn



Mrs. Allan F. Judd, Lord Thomson of Fleet and Lady Salmon applaud the speech by Sir Cyril Salmon



Miss Jo Douglass, who was a guest at the dinner



Mr. Justice Latey & Lady Latey



Mr. Roy Borneman, Q.C.

Honeymoon in Majorca for a Hertfordshire bride

Miss Alisa McLaren, twin daughter of Mr. & Mrs. Neil McLaren of Box Lane House, Boxmoor, Hertfordshire, was married to Mr. Christopher Patrick Boyle, younger son of Marshal of the R.A.F. Sir Dermot &

Lady Boyle, of Paul's Place, Sway, near Lymington, Hampshire, at St. Lawrence's, Bovingdon, Hertfordshire. Nearly 200 guests attended the reception at the bride's home. The honeymoon was in Majorca

The bride throws her bouquet to the bridesmaids, watched by the bridegroom



Mrs. R. F. Boyle talking to the bridegroom who is her brother-in-law



Dr. John Wolstencroft, a family friend, toasts the bride and bridegroom



Mrs. J. Kangley and Mr. Douglas Carey, who was taking movies at the reception



Mr. & Mrs. R. McLaren and their daughter Julia. He is the bride's eldest brother



Air Marshal Sir Wallace & Lady Kyle

Letter from Scotland

by Jessie Palmer

Many former pupils of St. Serf's School for Girls, in the heart of Edinburgh, will have been saddened to hear that the school is to close in July. One reason is that alterations to satisfy fire regulations would be too costly; another is that there is no room for expansion. "In our view the building is no longer suitable for a school. It would be subject to almost unending alterations," one of the joint-principals, Mrs. T. R. Pringle, told me, and added rather sadly, "this is the end of the line for St. Serf's in its present form."

St. Serf's, an unpretentious school, has fulfilled its simple aim of producing unselfish, useful members of the community. Over the years it has given many recruits to teaching, nursing and domestic science and can boast that one of its former pupils, Mrs. J. O. Lindsay, is now headmistress of St. George's School for Girls, one of the best known in Edinburgh.

Mrs. Pringle and Mrs. A. M. C. Mackinnon have been joint-principals of St. Serf's for 15 years, and since they took over the number of pupils has increased from 150 to 300. "That is one of our troubles. We have now got to the point of overcrowding," says Mrs. Pringle.

Records of the school are fairly meagre but it is known to have been in existence for at least 60 years—possibly longer—first in a building in Albany Street, Edinburgh, till about 50 years ago when it moved to the present building, formerly a private house, in Abercromby place.

I am assured that there will be no trouble over the absorption of the pupils. "The other independent schools in the city have been most co-operative and have offered to pack in as many as possible," Mrs. Pringle told me. And as the pupils come not only from all parts of Edinburgh itself, but from Haddington and even as far as Fife, there is a wide range of schools open to them. The staff, too, Mrs. Pringle tells me, will have no difficulty in finding other positions. And what of the joint-principals? They are both going to retire. "It's been a very happy 15 years," said Mrs. Pringle, "but we both have our families to look after. We will never be at any loss for things to do."

A trip to America

One can usually depend on there being something happening at Cardney, the lovely old home of Lieutenant-Commander & Mrs. M. Findanus MacGregor of Cardney, near Dunkeld. But this week things are even livelier than usual, for Commander & Mrs. MacGregor recently celebrated their silver wedding with a party of 200 guests, and the occasion was by way of being an engagement party as well for the only son of the house, Alpin Findanus MacGregor Yr. of Cardney, and his fiancée, Fröken Maria C. E. Brunow, younger daughter of Hr. D. C. Brunow, of Kotka, Finland, and

of Baroness Dana von Uexkull, of Helsinki.

The couple announced their engagement last month, and they had only just returned from a ski-ing holiday in Norway in time for the party. Later this week Commander & Mrs. MacGregor are giving an estate party at which Fröken Brunow will have a chance to get to know the Cardney estate workers and their families.

Mr. MacGregor and his fiancée met while they were both students at Cambridge. Fröken Brunow, who speaks five languages, is at present doing secretarial work, but she will possibly take a post at the Foreign Office later. Mr. MacGregor plans to be a chartered accountant and is at present studying for a year at the University of Edinburgh. After that he will be working in London, where the wedding is set for October.

Commander & Mrs. MacGregor will be going to America almost immediately after the wedding. Mrs. MacGregor, a professional singer, has a heavy programme of engagements ahead of her, but she and her husband are going to make time to see Aberdeen-Angus herds (they have one of their own) and orchid blooms (they have about 4,000 plants of their own, too).

A job in Iran

Settling in to her new home in the Royal Palace in Tehran is 24-year-old Scots girl, Miss Olive Greenlaw, daughter of Mr. & Mrs. Alexander R. Greenlaw of Edinburgh. Miss Greenlaw, a former pupil of the Mary Erskine School for Girls, was recently appointed nanny to the two-year-old son of Princess Fatima. She was, one suspects, rather surprised to find herself "in this situation" for she had applied very lightheartedly without seriously considering the possibility of being appointed. The first her parents knew of it was when she telephoned them from London to say that she had already been offered the post—and asking their opinion.

When I spoke to Mrs. Greenlaw a few days after the flurry of her daughter's departure she had already had word from her in Tehran. Everything was still very strange and the young prince seemed "a bit shy but coming round," Miss Greenlaw reported. The shyness is scarcely to be wondered at in any two-year-old, but the "coming round" is inevitable with Miss Greenlaw for, as well as being very fond of children, she's had plenty of experience in putting shy youngsters at their ease during her three years as a stewardess with B.E.A. Though she has, naturally, travelled a good deal, this is her first visit to Iran. One advantage of leaving a Scottish winter behind was that on her arrival in Tehran she found springlike weather, whereas all the residents were muffled up and complaining of the cold.

The contract as nanny is for two years but Miss Greenlaw doesn't yet know whether she will be home within that time.

There is a village shop and a great Tudor country house, even a river sorts by which wild ducks have been seen. And the whole is an enclave in the heart of thundering London

MARK BENCE-JONES reports

BARRY SWAEBE took the picture



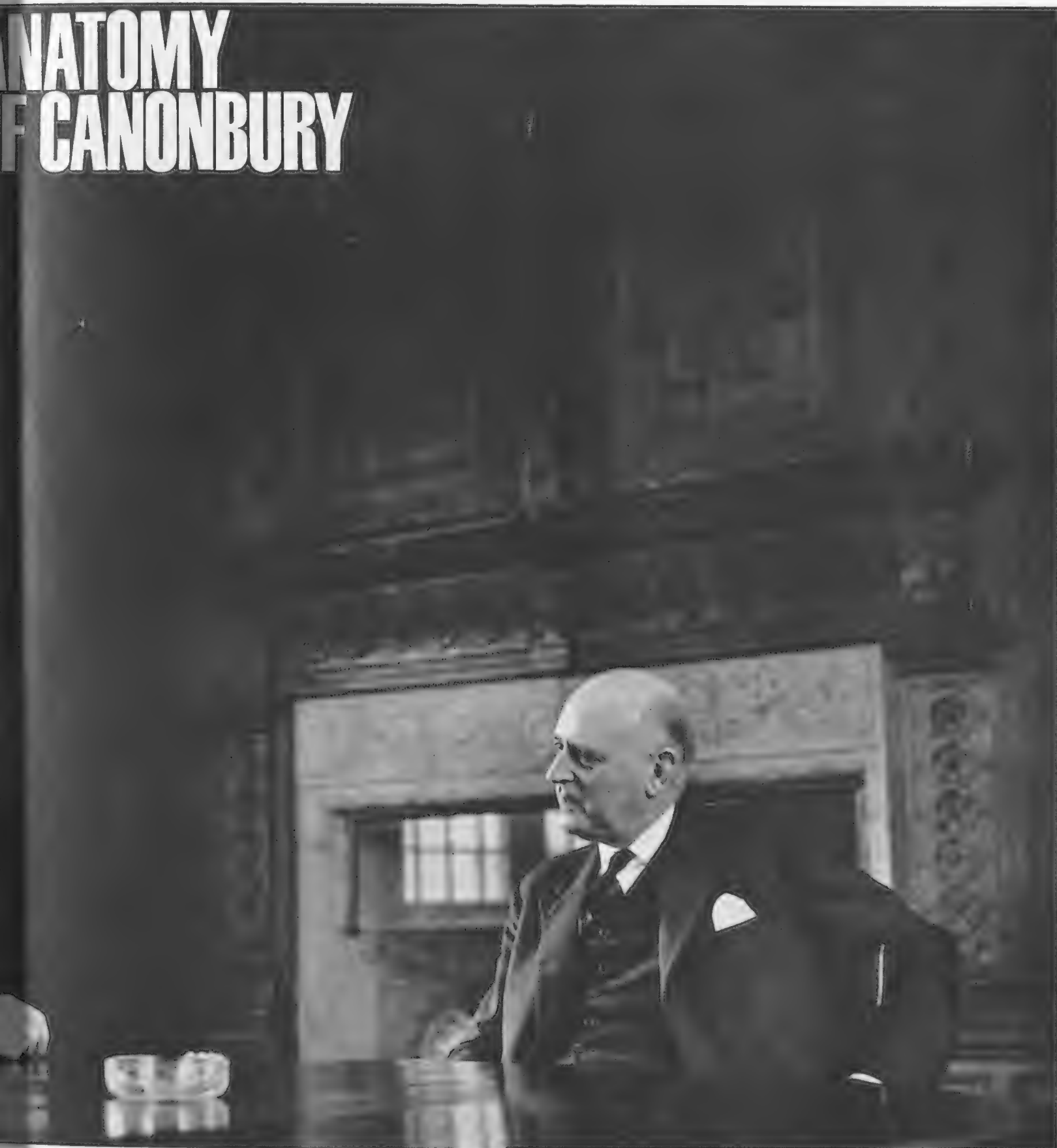


Mr. Frank O. M. Smith (right), chairman of the Tavistock Repertory Company, and Mr. Trevor Williams, director of the Tower Theatre, in the Spencer Room at Canonbury Tower. The building is seen left.

Mr. Smith has been with the Company since 1934; Mr. Williams joined it about four years ago, having been in the Footlights and the Marlowe Society at Cambridge. The Company is amateur; the actors and actresses come from many walks of life. But it is a public theatre, choosing its

programmes in competition with other theatres and drawing its audiences from all over London. It likes to put on plays which people won't otherwise see, particularly foreign plays. It also provides classical repertory at a cheap price. "A student can bring his girl-friend here to see a decent production for 10s. a head." Recent plays have ranged from Wycherley to Ionesco and Max Frisch. The room is called after Sir John Spencer, the Elizabethan Lord Mayor who gave it its fine panelling

NATOMY F CANONBURY



Mr. Walter Allen (below), the writer and broadcaster, and his wife and children, came to Canonbury Square in 1960 from the country when he began to work on the *New Statesman*. "I had never been in Canonbury before, I had never been north of Sadler's Wells." His house had been a tenement. "My solicitor said: 'Don't be a bloody fool, you can't do anything

with this.' But we did."

Miss Beatrix Lehmann (right), the actress, came to live in Canonbury because she wanted a garden. She has made one from nothing. She also came because she wanted to live in a quiet street. Now there are so many lorries passing her door that she fears the vibration will do serious damage to her house, which was built in 1827.



Most people think of Canonbury as a Georgian backwater in Islington, where a number of rather fashionable writers and artists have gone to live. Canonbury Square is certainly one of the best Late-Georgian squares in London; there are long Georgian perspectives and the elegant pale blue houses of Canonbury Place. Surrounded as it is by miles of drab streets, it can certainly be called a backwater; though there are, in fact, other Georgian streets and squares in the neighbourhood which are only just being noticed. Yet backwater seems hardly the right word with two main lorry routes, from north and east to the Docks, right through the middle of Canonbury, cutting Canonbury Square in half and shaking the houses to their foundations. Certainly there are many people connected with the arts and literature living here: architects like Sir Basil Spence and Mr. Geddes Hyslop; writers like Mr. Raymond Mortimer, Mr. Lionel Hale and

Mr. Walter Allen; musicians like Mr. Gareth Morris, artists like Mrs. Madeleine Pearson. Miss Beatrix Lehmann, the actress, lives there, too.

But Canonbury is not fashionable. "We talk about the sitting room here, not the drawing room," says one of the residents firmly. Many of its houses are still lived in by quite humble people. "It's a very mixed society, that's the nice thing about it," says Sir Basil Spence, who lives in Canonbury Place. His son-in-law and daughter, Mr. and Mrs. Anthony Blee, have turned the lower part of a Victorian house nearby into a delightful modern flat. Above them live three families. "They are charming and make our life very happy," says Mr. Blee. "This is a very friendly neighbourhood, much more classless than Kensington," says Miss Lehmann. One is used to classless neighbourhoods abroad, notably in Rome, where palaces and the houses of the poor rub shoulders quite

happily. But not in London. Canonbury does seem rather like somewhere abroad—one thinks of Paris, the Ile St. Louis or the Place des Vosges. Its foreign air is heightened by the presence of a Turkish club and the sight of a Breton onion seller. Yet the houses are as English as a Victorian novel. Mr. and Mrs. Sedley in *Vanity Fair* lived in Bloomsbury. They could just as well have lived in Canonbury.

Most of Canonbury was built for the same sort of people as Mr. Sedley: City merchants. It was a Late-Georgian "garden suburb" built on the estate of the Marquess of Northampton who owned Canonbury House. One of the most fascinating things about Canonbury is the presence of this great Tudor country house, still belonging to Lord Northampton, most of which is hidden behind Georgian and Victorian frontages; but which can be found none the less, like the hidden object in a child's puzzle picture





Miss Lehmann is sister of the distinguished writers Miss Rosamond Lehmann and Mr. John Lehmann.

Mr. Peter Dunbar (below), Art Editor of the Economist and a graphic designer, with his wife and three children in their house, which has a view down the whole length of Canonbury Square. When he first saw Canonbury, shortly after the war, it was so

shabby that he wasn't impressed. But he and his family came to live here a few months ago and like it very much. "One has a special architectural context in which to live and yet it is cosmopolitan, with a freedom of standards." But he is very worried about the traffic: "The Keep Left sign has been knocked down seven times in six months." The new lamp standards, just outside, are "grotesque."



A quite ordinary-looking building at the end of Canonbury Place contains splendid Elizabethan ceilings which were put in by Sir John Spencer, the rich Lord Mayor who bought Canonbury in 1570. His daughter married the first Lord Northampton, who had to smuggle her out of the house in a baker's basket because her father didn't approve of him. The Northamptons let the house to various people, including Bacon. Goldsmith was one of several 18th-century writers who took lodgings in it. Then, about 1780, the houses of Canonbury Place were carved out of the garden side; and later still, the garden was divided between them. The largest part belongs to the house which is shared by Mr. Mortimer and Mr. Hyslop: it is of country house proportions. There are still the two summer houses that flanked the end of the old garden. On one of them is the "rebus," a bolt and a tun, of William Bolton, Prior of St. Bartholomew's in the reign of

Henry VIII, who built the house. It was the country retreat of his canons, hence the name of *canons' burgh*. One corner of the house remains undisguised and is known as Canonbury Tower, from the tall red-brick tower which Bolton probably built to admire the view. Today there is still a view. "I can see St. Paul's when sitting in the bath, which is a permanent reminder that architectural quality is always with us if we care to look for it," says Sir Basil Spence. "Just as you can see St. Paul's, you can easily enjoy a service there," says Mr. Blee. For Canonbury, though it has an air of remoteness, largely owing to not being on any main Underground, is in fact very close to the City.

Many people have come to live here because it is close to their work. Mr. Allen and Mr. Hale both find it easy to get to the B.B.C.; Mr. Hale also finds it easy to get to theatres, as does Miss Lehmann. Mrs. Carton, who has lived in Canonbury since 1932, came here

because it was handy for Fleet Street: both she and her husband, the late Mr. Ronald Carton, were on *The Times*. Sir Basil Spence can get to the Royal Institute of British Architects in ten minutes. When he came to live here eight years ago, he brought part of his office with him; it occupies some of the fine Georgian rooms of his house. Mr. Blee, also an architect, moved out here with the office; and then married Sir Basil's daughter. Mr. Hyslop, too, has an office in his house. Mr. Morris teaches music in his spacious Victorian house in Alwyne Place.

While it is easy to get to the centre of London, the people who live in Canonbury find that there are amenities near at hand: an excellent inn, the antique market in Camden Passage where there are also some foreign restaurants; a puppet theatre, Chapel Street Market and Highbury Fields. There are very good schools in the neighbourhood; one reason why Mr. and Mrs. Peter Dunbar and other

Mr. & Mrs. Anthony Blee (below) with their children, Sarah and Catherine, in the flat which they have made out of part of a Victorian house in Alwyne Place. It is full of colour and interesting textures, modern pictures and objets. Mrs. Blee is the daughter of Sir Basil and Lady Spence. Mr. Blee, who is an architect, works with his father-in-law, so it is only a step to his office in Canonbury Place. "The significant thing, in a London which is absorbed with the traffic problem, is to live near one's work"



Sir Basil Spence, O.M., looks at the trial piece of Sutherland's Coventry Cathedral tapestry, which is one of his two most treasured possessions, the other being a head of Epstein's St. Michael. The fine Georgian rooms of his house in Canonbury Place take kindly to modern art and to modern furniture like the metal and glass table, in the foreground, which he designed himself. There are plenty of old things in the house, too, like the splendid pair of William Kent mirrors, one is on the far wall



parents have come here. It is not so easy to get from Canonbury to places like Kensington, though it will be different when the Victoria line opens. Perhaps it is this fact of being cut off from the popular residential parts of London that has made the residents of Canonbury into such a close community. Or perhaps it is the example of their humbler neighbours, who are very much a community themselves. "There is nobody here with any side," says Mrs. Carton. "And when people are sick, everybody will run round and do things for them." Canonbury is perhaps the only place in London where they call on newcomers. But the newcomers, who are mainly young professional people, usually come because they already have some friends here, who tell them about it. The centre of community life is the Tower Theatre, which has been in Canonbury Tower since 1952. This is a public theatre run by the Tavistock

Repertory Company, one of two amateur theatres in London that contribute to the life of our theatre as a whole. The actors come from all over London. But the Tower Theatre Club, which has a large local membership, makes it a community theatre. Mrs. Hale, who has lived in Hammersmith and Chiswick (her father is Sir Alan Herbert), thinks Canonbury has much more of a village atmosphere. Mr. Allen has more sense of village life here than he had in the country. And yet, as Mrs. Pearson points out, it is not a village in the tiresome sense of everyone knowing everyone else's business. "You can be incognito here." Canonbury may get something of its village atmosphere from the fact that there was open country here not so long ago. Mrs. Hale met an old woman who could remember cattle grazing and sheep being driven to market. There are still many trees and quite a bit of green, which is

one reason why Sir Basil and Lady Spence came here: in the gardens, in the Square and by the side of that Early Stuart engineering feat, the New River. One often sees wild duck. And in Canonbury Place one is more or less out of earshot of the lorries. There is, of course, a village shop, run by Mr. Jewson, who can remember the days when Canonbury Square was inhabited by people with servants and carriages. Later, the neighbourhood went down. Mr. and Mrs. Arthur Popham, who have lived in Canonbury Place since the '30s remember it being very slummy when they first came. The Pophams and the Cartons were pioneers: though Mr. Evelyn Waugh had lived in the neighbourhood a few years earlier. Mrs. Carton recalls how, one day in the 'thirties, her husband was surprised and amused to see an Old Etonian tie in Canonbury Square. The tie was round the neck of George Orwell.



Mrs. Madeleine Pearson (below) first saw Canonbury on a wet day and thought: "If it's nice on a ghastly day like this, it must be nice." In 1956 she heard of a house going in Canonbury Square, saw it and telephoned the agent right away to take it. She is an artist, very much inspired by Eastern subjects; she has lived in Hong Kong. Decor of the first-class bar on the liner Oriana is her creation. Her house is full of china, foreign furniture, Eastern pictures,

plants and musical instruments; most of these are props, though she plays the violin, her husband plays the flute and her son-in-law plays the guitar. "Artists like a mixed neighbourhood," she says. "I hate residential neighbourhoods. You get people screaming in the streets here in the early morning. But I don't mind that, it's colourful." She doesn't mind the noise of the lorries, either: "I've lived in many noisy places"



who had come to live in a house shared by many poor families.

Following George Orwell, Canonbury has a flavour of the Left. "You can't live here and not be conscious of the frightful conditions round about you," says Mrs. Carton. Local conditions are improving, slums giving way to modern flats. The younger Socialists come here as Socialists, rather than being influenced by what they see. Mr. Allen reckons that Canonbury is Left simply because it attracts intellectuals; rather like Hampstead, or Bloomsbury before the war. Could Canonbury be called "Bloomsbury"? Mr. Popham, who, like Mr. Mortimer, lived in Bloomsbury in its heyday, thinks not. There is a theory that Socialists who appreciate fine rooms and Georgian architecture prefer to live here rather than in a Right-wing neighbourhood such as Chelsea. More likely they come here because they can't afford Chelsea. Despite

the Leftishness of Canonbury, the Tower Theatre is politically uncommitted. And there are plenty of Conservatives living here. The residents of Canonbury, Conservative and Socialist alike, are fighting the strongly Socialist Islington Borough Council because of the recent erection of hideous lamp standards in the Square. The standards are "Group A," which implies that the lorry route through Canonbury, bad enough already, is destined to take even more traffic. The Square has two eye-levels, the houses and the trees; the lamp standards make a third, which jars. "If you are a visual person, you notice it," says Mr. Dunbar, who is Art Editor of *The Economist*. And the glaring sodium light means that people can't sleep without drawing their curtains. Sir Basil Spence, who is President of the Islington Society, is deeply concerned about the lorries. "I'm sure it's not beyond

the wit of man to find an alternative route," he says. There have been many accidents here. And as well as the noise, there is the vibration, which may damage the houses. Mrs. Hale and others have organized a petition and a protest; they are getting support from all sides.

The traffic is one worry. There is also the fear that as more people discover Canonbury, it will lose its character. "I don't want it to get too polite," says Mrs. Pearson. Values are rising and so are rates. The Labour Government is likely to slow things down with rent restrictions. But the potential value of the houses is such that old tenants can be paid to go elsewhere. "The idea of a smart neighbourhood is a sad thing," says Mr. Blee, who likes to have children playing in his street. But Mrs. Blee says with confidence: "I'm sure Canonbury will never be fashionable."

Mr. Raymond Mortimer, C.B.E. (left), the writer and critic, and Mr. Geddes Hyslop, the architect, share a house in Canonbury Place, in which they have lived for 12 years. Their garden is three-quarters of an acre. The house contains an excellent collection of modern pictures, china, furniture and objets. Some of the rooms have bright, boldly-patterned

wallpapers, others are in subtle, mellow colours. The house was lived in by Weedon Grossmith at the end of last century; Mr. Mortimer and Mr. Hyslop like to think he wrote Diary of a Nobody there

Mr. & Mrs. Arthur Popham in the sitting room of their house in Canonbury Place. Mr. Popham, who was formerly Keeper

of Prints and Drawings at the British Museum, first saw Canonbury in 1912 and thought how nice it looked; but it was not until the '30s that he and Mrs. Popham came to live here; they have been in their present house since 1940. Fanlights are a feature of Canonbury, and for full measure, the Pophams' house has this lovely internal fanlight, something which is very rare



Mr. & Mrs. Gareth Morris came to live in Alwyne Place about six years ago because they wanted a spacious home. Their house is Victorian, with very large rooms. "We think this is the prettiest part of Canonbury and the quietest street." Mr. Morris is a musician, principal flautist in the New Philharmonia Orchestra and Professor in the Royal Academy of Music. He does some of his work here, practising and teaching

privately. Mrs. Morris, who is from Kentucky, is a pianist. They have a daughter, Emily, aged 9. Mr. Morris collects clocks and has 14 to wind. Other inhabitants of the house include William, a golden retriever, and Wellington, a parrot

Mr. & Mrs. Lionel Hale with their daughter Rebecca, in their house in Canonbury Square. They have lived there for ten years.

Mr. Hale is the well-known writer, dramatist, theatre critic and broadcaster. Mrs. Hale, who was the original chairman and is now president of the Tower Theatre Club, is campaigning against the increase of lorry traffic through Canonbury and the erection of hideous new lamp standards in the Square, which she regards as one of the most beautiful stretches of architecture she knows

FLOWERS IN SEASON

In point of fact the flowers are very often well out of season but—May to October, carnations to orchids to hybrid teas—they turn up to decorate the parties, the private dances and the smart weddings that make the London season. Tom Hustler photographed and talked to some of the women chiefly responsible for arrangement and supply



Mrs. Monica Simonds is managing director of Moyse Stevens of Victoria and Berkeley Square. The firm, founded by her father, Harold Stevens, who named it after his wife Moyse, is still owned by the family trust. Mrs. Simonds is married to Duncan Simonds the brewer and has worked in the floristry business since she was 21. "Fashions are always changing. There is more of design and less of flowers per vase nowadays," she says. "And young men don't seem to buy their girls flowers as much as they used. Perhaps they don't realise how romantic they are!" Her plans for the future include a Cheapside branch and an Ikebana school of flower arrangements



Miss Valerie Millar doesn't want regular contract work ("It ties you down too much"). She began arranging flowers for profit six years ago when a broken ankle forced her to work from home. She has connections with two London churches, caters for weddings, cocktail parties and dances, and gets the rest of her work by personal recommendation. "I sometimes feel rather guilty living off friends," she says, "but I give them value for money." Miss Millar works from her Chelsea flat (where she was photographed) and from her home at St. George's Hill, Surrey. She enjoys the freedom of her private enterprise and the amount of travelling that it entails



Miss Pam Foster (*top left*) is, with Lady Rose McLaren, a partner in Flower Services which operates from Lady Rose's Chelsea home. They don't believe in a shop front but prefer to travel the country doing arrangements for weddings and dances. They also do contract work for several couturiers, including Hardy Amies and John Cavanagh, also offices and hotels. The firm started eight years ago and Miss Foster is convinced that people are becoming ever more flower conscious

Mrs. Patricia Deller (*above*) believes in 'the personal touch in floristry, has been supplying it for 4½ years. She will not undertake more work than she can do personally and keeps prices down by having no shop and no staff. A doctor's wife, she works from her Belgravia premises doing arrangements for banks, business, private homes and private functions. She was photographed on Monday, which is contract day, when she gets up at 4 a.m. to visit the flower markets, arranges them at home, and delivers them to guests and business executives arriving at the London hotels

Mrs. Diana Knox (*top right*) owns and runs a shop called Dina Morley in Marylebone Road. She once had a shop in Knightsbridge, then changed to flower service. Now she is a member of Interflora and hopes to expand the business which already includes contracts with Millbank House and Crockfords. A firm believer in friendly, personal service, she says: "The person who comes into the shop and spends 30 minutes choosing two flowers and three pieces of greenery for a Japanese flower decoration must have as much attention as someone who spends the same time ordering a whole wedding"

FLOWERS IN SEASON



Miss Sallianne Wentworth-Fitzwilliam (*left*) and Miss Susan Herbert-Burns recently joined Pulbrook & Gould in Sloane Street, and were photographed tending their window. Susan is a doctor's daughter from Dorset and has been in floristry for four years. Speaking for the two of them, she says: "I wanted to join this business because I felt there were better opportunities, and since Lady Pulbrook and Miss Gould do such a wide range of work I should be able to gain a lot of valuable experience." Sallianne is the daughter of Richard Wentworth-Fitzwilliam whom she describes as "a Sussex rabbit farmer." She has been working with flowers for two years, hopes ultimately to own a shop



Miss Veronica Addington (*above*) and her sister Susan are taking over a shop, The Chelsea Garden, in Brompton Road and will be operating a flower delivery service from there after Easter. Their grandfather is Viscount Sidmouth. The deliveries will be mostly carnations (all the year round), roses, pot chrysanthemums and freesias, all from the Joseph Rochford nurseries managed by their father at Slough. Susan will handle all enquiries about flower arrangements; she has just completed a course at the Constance Spry School



Miss Amanda Collingwood (*right*) is a 1965 deb who is preparing for the season by taking a course at the Constance Spry Flower School. The school was started before the war and has a formidable roll of ex-students who are now well established in floristry. 100 pupils pass through the school each year and there are additional evening and afternoon classes, private lessons and even a correspondence course. Since the death of Mrs. Spry the business has been carried on by her son, Mr. Anthony Marvand, and the former directors. The school still shares premises with the Cordon Bleu School of Cookery, in Marylebone Lane, which Mrs. Spry and Miss Rosemary Hume began

FLOWERS IN SEASON



Miss Claire Roberts is one of the team that runs Penny Wise, a firm started and still owned by Mrs. Dorothy Hindley Smith. The others are Miss Angela Young, Miss Verona Young (no relation), Miss Ann Robinson and a trainee, 1965 deb Miss Annabelle Aldridge. They have a flower room in the Institute of Directors' building in Belgrave Square, and contracts with the Institute and the B.B.C. They also arrange for two or three weddings a week and many parties and dances. Three of them use their own cars for the work and they have no desire to own a shop despite the necessity for arriving early at the flower markets. Says Claire: "The stallholders are used to us turning up between 7.30 and 8 a.m. and, if they know we are coming, save us some good blooms"



Mrs. Enid Tangye has a business called Tangye Flower Arrangements based at her home, Littlefield Manor near Worplesdon. "I've been in the flower business on and off all my life. 'Off' because I had to bring up four children!" she says. Mrs. Tangye has a regular staff of four and about eight previous employees on whose help she can count for really big jobs. Her book *Flowers for All Occasions* was published by Evans last year. She likes to meet mother and daughter before doing the flowers for a party and adds: "I like to suit the design of the flowers to the personality of the hostess."

Ice-cool look for hot summer nights: long white shantung dress with a casual jumper-suit look achieved (and contradicted) by bands of massed white beads at neck and hips. By Julian Rose, 44 gns. to order at Woollands; Browns of Chester; Marshall & Snelgrove, Sheffield. Twisted diamond and gold necklace, £1,950; earrings, £390; and ring £225 by Boucheron. All furniture from Heal's

Fashion by Unity Barnes

PERFECT PARTNERS



The social round of summer calls for clothes that are versatile, easy and non-wilting, ranged at once on your side. The best of them will have the clean, plain lines ideally suited to the positive shapes of today's jewels, which are their perfect partners/Photographs by Bob Brooks

A bright, white star of a dress with unlimited possibilities, in white cloqué (featherweight and wonderfully packable); the bias-cut top buttons down the back. By Dorville, 24 gns. at Woollands; Barimar, Walton-on-Thames; Richardson, Canford Cliffs. Petalled turban, eminently chic in all-navy, by Otto Lucas at Harrods. Massive gold and diamond circle brooch, £1,750; flower-patterned bracelet, £2,950; ring, £345, all from Kutchinsky, Brompton Road and newly at 174 New Bond Street




Soft crepe suit, with no end to its engagements, in pink dotted with white (in beige and white, too). White moss-crepe pintucked blouse.

By Belinda Bellville Boutique, 45 gns. at Fortnum & Mason. Pleated white organza hat by Otto Lucas at Fortnum & Mason.

Big Japanese half-pearl earstuds, £57, and three-row pearl bracelet, with aquamarine and ruby clasp, £185, both at J. W. Benson





Short, gay dress for long gay evenings, in darkly striped chiffon (green, violet, cyclamen) narrowly pleated from neck to hem, 79 gns. at the Christian Dior Boutique. '30-ish brooch in square-cut diamonds and emeralds, £1,650; tiny watch enclosed in a flower of pale emeralds on a gold bracelet, by Roger King for Bueche-Girod, £522, both at Garrards

The sort of cosmopolitan, town-to-country suit that becomes an immediate and lasting ally: in sand coloured wool, its short-sleeved little blouse in white crepe.

By Harry B. Popper, 62½ gns. at Cresta Silks, 164 New Bond Street; Marshall & Snelgrove, Bradford. Amber straw breton by Otto Lucas at Debenham & Freebody. Gold earrings, £54 and ring, £30 at Kutchinsky, Brompton Road and 174 New Bond Street. Bueche-Girod's square watch on textured gold bracelet, £210 at Watches of Switzerland





What might be the basic dress for the London season: in Abraham's blissfully crush-proof basket-weave silk, belted with black patent. A perfect foil for jewels, pretty hats, it has a collarless, straight, jacket (not shown) with sleeves that turn up just below the elbow. By Henri Gowns, 46½ gns. together at Harvey Nichols; Jenners, Edinburgh; Williams & Hopkins, Bournemouth. Hyacinth blue and white printed silk turban by Rudolf. Turquoise, gold and diamond brooch, worn dead-centre, £500; earrings, £360; bracelet, £590, all from Boucheron

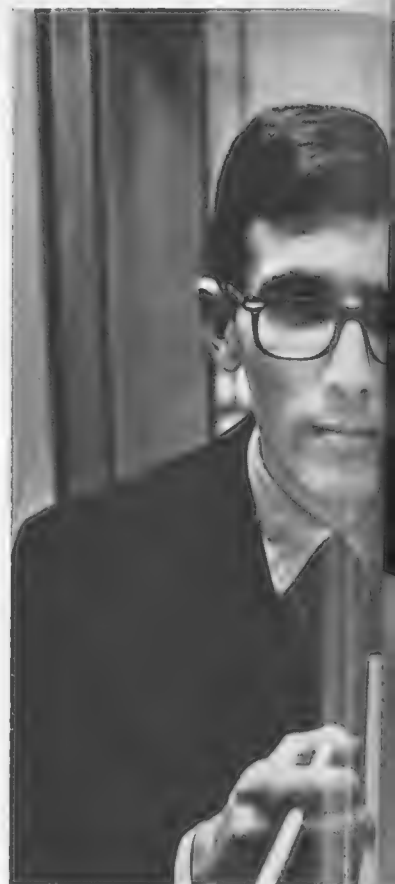
A dress that sits for hours without complaint, looks decorative behind a lunch (or committee) table. In navy cloqué, with a crisp white sharkskin collar, it is by Jacques Heim, 59½ gns. at Rocha, Grafton Street. Navy straw and organdy hat from Rudolf. Sapphire and diamond leaf earrings, £1,500; gold and diamond bracelet, £480; sapphire and diamond ring, £700, all at Cartier. Painting from Heal's Mansard Gallery



Formal town print at its most topical—navy blue crepe de chine, scattered with tiny pink and white leaves—in a dress that could go right through any summer's day. By Gina Couture, 25½ gns. from Barrie-Moore, Knightsbridge; Hilda Hanson, Nottingham; Peggy Goss, Birmingham. Navy straw breton, by Otto Lucas Junior at Harrods. Three-row cultured pearl necklace, ruby-clasped, £295; pearl stud earrings, £15 at Mappin & Webb. Massive cabochon sapphire ring set in textured gold, £685 at Cartier



OPINIONS UNSCRIPTED



On Sunday afternoon the BBC broadcast a special edition of the unscripted *Let's Find Out* programme in which the Duke of Edinburgh faced a panel of four enquiring teenagers. Briefing was minimal, censorship nil. The only rehearsals were of a technical nature and the panellists had complete freedom to question the Prince on any subject that interested them. DAVID CASTELL reports. Pictures by RICHARD SWAYNE

"You can't kid teenagers." This was Peter Haigh expressing an opinion that is the premise of *Let's Find Out*. He presented the idea to the BBC in 1960 and devised a programme in which teenagers could be brought face to face with eminent people of the day and allowed to voice their own opinions on the air.

The argument was that the questions of the teenagers, untouched by the public relations syndrome, would be more forthright and penetrating than those of professional adult interviewers. And that theory has been proved: some panels have tested their subjects thoroughly and rejected them; all have been quick to spot a potential deception.

The series began with Haigh as chairman and Edward Taylor as producer, and when Taylor left to become script editor of *Does The Team Think?* 25-year-old David Carter took over the programme, only nine months after joining the BBC as a research assistant.

Audience appreciation figures were sufficiently high that Carter decided to alter the series no more than to bring to bear his own ideas for guest celebrities. "I wanted more unusual people and perhaps to bring a

stronger social emphasis into the programme," he says. "Also to introduce an international angle since it is heard extensively overseas." (*Let's Find Out* has an estimated audience of nearly 100 million through the General Overseas Service.)

After producing the complete last series of 20, the programme's longest single run, Carter and Haigh had the idea of asking Prince Philip to appear, and the BBC's official invitation was accepted. This is the first time that reigning British royalty has subjected itself to impromptu interrogation on the air, yet Palace officials requested no programme censorship.

The panel chosen to grill the Duke were Vivienne Barton (18) a cub reporter on a Brighton newspaper; Christopher Hall (16) a student at Welwyn Garden City Grammar School; David Bucknell (17) of Haberdashers Aske's School, Hertfordshire; and Susan Bucknell (19) who is reading Geography at St. Hugh's College, Oxford. David and Susan are the children of TV's do-it-yourself man Barry Bucknell, who has himself been a guest on the programme. Susan is critical of that edition and thinks

the panel failed to bring out the more interesting aspects of her father's career. Vivienne, who was born in Kenya and educated in South Africa and the Rhodesias, represents the Commonwealth interest in the programme.

These four have worked together before interviewing Lt. Col. H. G. Hasler one of the two surviving "Cockleshell Heroes" and adviser to the film of that name. Michael Peacock of BBC-2; David Hicks and Michael Croft of the National Youth Theatre. They stress the importance of teamwork in keeping the thread of the interview.

They were selected for this edition by BBC officials who listened to tapes of earlier programmes, but all entered the series by a general audition. Before each new series about 70 teenagers, suggested by school authorities and youth organizations, are tested under studio conditions for personality, timbre of voice and the general intelligence of questions. Each is briefed to keep questions short, to keep language simple and to aim for questions that will bring out interesting anecdotes or controversial opinions.

An average of 40 per cent are successful



Top left: David Carter took charge of Let's Find Out in March 1964. He is also producing BBC's 3½ hour Light Night Extra which began on 26 March, again with Peter Haigh. David and his actress wife, Wendy Hall, have a six-month-old daughter, Sheryl Diane, and live in a flat at Chiswick. Wendy appears regularly in the new BBC-TV series The Flying Swan with Margaret and Julia Lockwood

Left: Peter Haigh devised the series and has been its chairman since the BBC accepted the idea in 1960. He never tries to influence the teenagers into a particular area of questioning, but simply controls the discussion and, when necessary, gives the panel a lead. A new series of Let's Find Out starts on 22 July

Top right: The panel as the Duke of Edinburgh saw them in a recording studio at Broadcasting House. David Bucknell (17), Vivienne Barton (18), Christopher Hall (16) and Susan Bucknell (19). All are students except Vivienne, who is a cub reporter on a Brighton newspaper

Above: Time off at an audition. Chairman Peter Haigh and producer David Carter talk to the panel candidates, Paul English (18) of Brighton Grammar; Colin O'Donoghue (18) of Tollington Grammar, Muswell Hill; Susan Glynn (18) a medical secretary from Bristol; and Elizabeth Ecob (17) of Orpington Grammar. Far right is the audition stand-in, 23-year-old BBC producer Humphrey Barclay. He produced the 1963 Footlights revue Cambridge Circus and toured New Zealand and Broadway with the show

on plays

Pat Wallace / Collapse of stout triangle

There is a theory, often expounded in novels and plays and prevalent in the Midlands and the North, that women are morally if not intellectually the stronger sex and certainly the ones with the most drive. *Hobson's Choice* illustrates this belief definitively and now comes a likeable play, **Return Ticket** by Mr. William Corlett, to help confirm the point of view.

The scene is a boarding house in a small North Country seaside resort out of season; a combination of circumstances that could add up to something fairly grim. In fact, Mr. Corlett's play is lighted by considerable humour though its main theme is dramatic enough. The establishment is owned by a crotchety old woman but managed by her efficient, hard-working daughter, Margaret, whose husband, Fred, makes up in virility what he lacks in capacity for work. Recently he has been on uneasy, argumentative terms with his wife and the possible reason for this discord presents herself unexpectedly one evening in the shape of an extremely pretty visitor from London, one Leila. To have another room occupied in mid-winter is naturally grist to the mill but also inevitably causes speculation. Leila is submitted to a deep cross-examination by the old mother and a young couple of fellow boarders put her through a fairly lively *viva voce* too.

As one might guess without too much effort, Leila and Fred have been having an affair during his absences in London though, as is categorically stated, she is "not of his world" and in almost every way unsuitable. Her own husband has forgiven her and is ready to welcome her back to her home and their young son, but Leila insists on coming North to declare her abiding love and, one way and another, cause the maximum trouble. This situation, I confess, I found a little improbable given Fred's bumbling rather than romantic character and the urban elegance and quick-wittedness of Leila. However, since it is more agreeable to go along with the playwright than to fight against every development he produces, one must accept these two sides of a triangle the base of which is, of course, the blameless wife, outspoken but essentially kind. When I add

that this part is played by Miss Megs Jenkins it will be easy to see how engaging this character appears throughout a welter of cross-purposes and secret meetings.

In the end a solution is found and the tension relaxes almost too much. There is a reconciliation, shamefaced on one side and notably brisk on the other, between the married couple, and Leila takes off for London as, in one's unromantic way, one had always hoped she would. It is on the whole a leisurely play with few peaks of dramatic action. The main value lies in the playwright's excellent grasp of natural dialogue, in his understanding of the basic toughness of the women concerned and in the admirable performances of the three principal actresses.

Miss Megs Jenkins is beautifully cast as a human hedgehog with a heart of gold, Miss Ursula Howells is slender, chic and suitably incisive and, as the insatiably curious, perpetually critical mother one has the joy of a vintage performance by Dame Sybil Thorndike. Reverting to the inscrutable ways of the North, in which a tough harshness of speech has apparently to be accepted by Southerners as a form of virtue, this can prove, at least in the preliminaries, a drawback till one gets used to it. Certainly though, it can add zest to such comments as the mother's to her son-in-law that he has been running down hill and hasn't reached the bottom yet, or to his rejoinder on being asked whether, since he has spent the night in the living room, he has had a row: "No. I've got no head for heights."

Miss Joan Knight's direction emphasizes the shabby comfort of the setting and the undramatic intimacy of the family group which in the end is to prove invulnerable. This is an amiable rather than a controversial play and I can only wish it a steady little career.

Dates at Stratford-on-Avon

Today *Love's Labour's Lost*
14 April *The Jew of Malta*
15 April *The Merchant of Venice*
19 May *The Comedy of Errors*
1 July *Timon of Athens*
19 Aug. *Hamlet*

on films

Elsbeth Grant / This brain just won't wash

If I am to be absolutely honest with you, and I don't see why not, I must admit that I found **The Ipcress File** as baffling as the Len Deighton novel on which it is based—a novel, incidentally, I had to abandon after the second chapter or go barking mad. It's a *good* film, craftily (maybe a mite arty-craftily) directed by Sidney Furie and beautifully photographed by Otto Heller—and Michael Caine is just fine as Harry Palmer, a sort of poor girl's James Bond, who is less of a smartie-pants than old 007 but has charm, endearingly (to a myopic) wears spectacles and can cook—and no doubt it's *my* fault that, lacking an interest in any but the most frivolous secret agent yarns, I was not more firmly gripped by the admittedly exciting goings on in this fairly solemn specimen of the genre.

A famous scientist is snatched by persons unknown to one and all, especially me. Palmer, an ex-sergeant whom British Intelligence have recruited from the Army on account of his unscrupulousness and possible criminal tendencies (these are *assets*?), is given the job of getting the boffin back. In the reading room at the Science Museum he makes contact with the kidnappers' urbane representative (Frank Gatloff) who signifies that the scientist is for sale to the highest bidder.

Palmer's superiors, Guy Doleman and Nigel Green, protecting Britain's interests, arrange to buy the great man—a bargain at £25,000. The transaction takes place in the underground garage at Hyde Park—where Palmer accidentally shoots dead an American agent who happens to be hanging around down there, the nosey thing. The purchase of the scientist turns out to be just another waste of the taxpayer's money. The unfortunate man's mind has been rendered completely blank by intensive brainwashing—a treatment which, for reasons that eluded me, Palmer's colleague, Gordon Jackson, associated with the word *IPCRESS*.

Before Mr. Jackson can investigate the matter he is bumped off while driving Palmer's car. Palmer doesn't know (any more than I do) who-dun-it or who dumped a rather messy body in his flat, but obviously somebody is out to get him, one way or another.

He tells his boss, Mr. Green, and a comely but sphinxlike female colleague, Sue Lloyd, that he intends to skip to the Continent. Which of them "grassed" on him, I couldn't say—but anyway, Palmer is waylaid at Victoria Station, drugged and whisked off to a warehouse at Wapping which has been got up to resemble an Albanian jail (*Albanian*, I ask you!), and there subjected to prolonged torture and a fiendish brainwashing process by Mr. Gatloff (remember him?) and a bunch of thugs working for Heaven knows whom.

This bit foxed me entirely. Why go to such lengths when a simple bullet in the head—or, if you crave something a trifle more chic, a Black Widow spider—could have settled Palmer's hash for good? Surely Mr. Gatloff should have appreciated he was up against the kind of brain that just won't wash and that, if allowed to live, Palmer was bound to escape? Escaped of course he does, to provide the film with a neat surprise ending which I think you will enjoy.

In **Marriage Italian Style** Sophia Loren is called upon to develop from a voluptuous Neapolitan tart into a middle-aged frump. She does it magnificently. Marcello Mastroianni is the rich baker, a tireless philanderer, who has kept her dangling as his mistress and slave for 20 years and whom she eventually tricks into marrying her by pretending that she's dying. The moment the ceremony is over, Miss Loren leaps from her "deathbed" in triumph. Her three grown illegitimate sons, whose existence the baker has never even suspected, can now legally bear his name.

Mr. Mastroianni, livid with rage, rushes to his lawyer and has the marriage annulled on the grounds of fraud, but Miss Loren is cunning enough to cope with the situation. She tells him that one of her sons is his but refuses to reveal which. As it transpires, he could have fathered all three. The thought so appeals to his male vanity that he relents towards Miss Loren and remarries her—which is precisely what she meant to make him do. It's gorgeous, earthy film, enthusiastically directed by Vittorio De Sica.

I'm told that Eric Morecambe and Ernie Wise are two of the
(continued on page 50)



CLAY PERRY

The singers not the song. The Silkie is a song that gave a title to a group of young folk singers. They come from Hull University and their favourite ballad is an old Hebridean lilt called *The Silkie of Sule Skerry*. It's about a sea creature that begets a son of an earthly woman and returns to the land to claim him. In desperation they decided to call their group *The Silkie*. Members are (from left) Ivor Aylesbury (22), Kevyn Cunningham (24), Silvie Tatler (20) and Michael Ramsden (21). They are now under contract to the ubiquitous Brian Epstein and their first record, *Blood Red River*, is released by Fontana this week

funniest men on TV but I can't say they struck me as being more than mildly and occasionally amusing in their first feature film, **The Intelligence Men**—a laborious skit (directed by Robert Asher) on the ever-popular spy thriller. In fact, the only real laugh I had was towards the end when a performance of *Swan Lake* at Covent Garden is knocked sideways by the two comedians' participation in the Dance of

the Cygnets. It's hilarious.

It's time someone gave Elvis Presley a chance to display his talent for comedy, which we haven't seen since *Follow That Dream*. In **Girl Happy** I'm afraid he's a bit of a bore, through no fault of his own. He is hired to keep an eye on a rich impresario's young daughter. He falls for her and she for him—and then she discovers he's playing watchdog for her Poppa. Need I go on?

on books

Oliver Warner / Beware of the bears

The Earl of Avon's **The Reckoning** (Cassell 42s.) is a work covering not only the span of World War II but much of what led up to it. The author's own part in standing up not merely to the dictators who once overshadowed Europe, but to those at home, in office and elsewhere, who had little understanding of foreign affairs, is set forth in detail. This record is of such interest that it even adds something to the panorama of the incomparable Churchill sequence. Certainly nothing authentic is too unimportant to recall of the inexorable process by which Russia came to control so much of the Continent. I specially value a glimpse of Stalin in 1943: "He has that disconcerting habit of not looking at one as he speaks or shakes hands. A meeting with him would be in all respects a creepy, even a sinister experience if it weren't for his readiness to laugh, when his whole face creases and his little eyes open. He looks more and more like bruin." So did he behave. Bears are extremely dangerous.

Josephine Kamm's **Hope Deferred: Girl's Education in English History** (Methuen 35s.) is a well-documented book on a subject about which the average man still knows too little: for long stretches of time he seems to have cared less. This is a thoughtful account by an author who will be remembered for her study of Miss Beale and Miss Buss ("how different from us . . ."), and though it is too packed to be easy reading it is a valuable consideration of a subject which seems better ordered than it was.

If I were asked to suggest an entirely typical short French novel, I would have the answer pat. It is **The Gift of Indifference**, a first work by Cécile Arnaud, well translated by Margaret Crosland (Heinemann

15s.). Every ingredient is Parisian, crisp and lucid. It is about the affairs of a young girl, in the chief of which she makes the running, yet finds herself maddeningly detached because, deep down, she is ironic, unpossessive, bored. Indifference is in fact no gift at all, whatever the title may imply, and though I enjoyed this book and think highly of the author's skill I knew full well, on reaching the last page, that I had read it for the last as well as for the first time. You must touch the heart, as well as please the mind and the senses. This is where so much otherwise good fiction fails.

If in **Sobaka** by Madelaine Duke (Heinemann 21s.) there is not quite the pared-to-the-bone economy of the French, there are qualities that are uncommon, and certainly no waste products. The actual story is unusual. It is about a love affair between a young English woman doctor and a Russian officer who meet in the distracted Vienna of the immediately post war period. It is a natural, swift and in the end tragic book, but somehow one is prepared for this, and one is glad to have felt warmth towards the two principal characters.

Edinburgh by George Scott-Moncrieff (Oliver & Boyd 25s.) is about as different from a conventional take-you-round book as one can imagine. It appeared first nearly 20 years ago, but its new publisher has clothed it handsomely, and if you want to feel the *spirit* of the Scots capital, enquire within. It is a tonic to find the author not only master of his subject, but highly critical. There is a passage on Mary Queen of Scots and John Knox that only a very civilized and generous man could have written and in general this is a short study that enhances the attraction of a highly attractive place.

With science harnessed, we

largely make our own world and can change it with much the same facility. What sort of a job are we doing? Could we be more intelligent? This is the kind of large question asked and answered by Bryan Magee in **Towards 2000** (Macdonald 15s.). The book is adapted from a popular though serious television series. I can recommend it for its clarity, and I have seldom come across a better summary of the rights and wrongs of the teachings of Karl Marx. This is not difficult reading, in spite of the packed thought behind each chapter. It is sensible to know what we can modify in our environment, and where we are likeliest to go wrong.

Briefly . . . Can anyone of modest means still go in for collecting pictures? Sale-room prices stagger credulity, but Richard Seddon's **Art Collecting for Amateurs** (Muller 21s.) is so knowledgeable and

enthusiastic that one begins to feel it may still be possible. The author was formerly Director at the Sheffield Art Gallery . . . As for **Jewels** by P. J. Fisher (Batsford 35s.) the very look of a fine golden sapphire, a peridot, a pink beryl or a red tourmaline makes me glow. This is a brief but comprehensive book with trouble taken over the colour illustrations, justified up to the jewelled hilt . . . Westerns? One forgets that the cowboy and Indian stuff is based, somewhere, on authentic history. **North Against the Sioux** by Kenneth Ulyatt (Collins 13s. 6d.) is a reasonably serious story in the Fenimore Cooper tradition, and the excitements are never of that rigidly patterned kind to which addicts have become all too accustomed on movie and tele-screen. The white push to the west was an essentially tragic event, and this point is not missed.

on records

Spike Hughes / Miracle in a major key

Pianists are not, on the whole, the most adventurous of musicians. When one extends his repertoire of works for piano and orchestra beyond the minimum needed to ensure a return engagement on the international circuit, it is pretty astonishing. When not one, but two, unfamiliar works of this kind find their way on to one record it's a miracle.

Miss Marjorie Mitchell, from Oklahoma, makes her first appearance in the catalogues with two works that have never been recorded before. One is Busoni's **Indian Fantasy for Piano and Orchestra** the other is Sergei Eduardovich Bortkiewicz's **Concerto in B Flat** (Brunswick—mono and stereo). In recording the Busoni, which is a wonderfully attractive piece that makes use in a refreshingly unfolksy way of North American Indian tunes, Miss Mitchell is breaking the monopoly of John Ogdon, who alone of modern pianists seems to have been allowed to record anything at all by Busoni. The *Indian Fantasy* would make a nice change from, say, that Litolf Scherzo. In America they are less stuffy about Busoni's music than we are, and have recordings of his violin concerto and much else.

Bortkiewicz (1877-1952) was a contemporary of Rachmaninov, and though his B Flat concerto is very unlikely to displace Rach 2, it makes pleasant listening—tuneful,

brilliant, and obviously enjoyable to play. He also wrote an opera called *Acrobats*, about which I must say I wish I knew something.

A third unfamiliar work for piano and orchestra is Beethoven's **Choral Fantasy**, which has a chorus in the last movement (CBS—one record, mono and stereo). The choral finale is such an unmistakable blueprint for the end of the Ninth Symphony that you can sing one tune against the other and not a harsh note between them. The soloist is Rudolf Serkin, who plays Beethoven's **Third Piano Concerto** as the fill-up or main work of the record—it depends how well you already know the concerto now appearing for the 19th time in the current catalogues. The obvious thing now is for Brunswick and CBS to get together and record Busoni's huge piano concerto with its choral finale.

The CBS label is now issued by Levy's, whose rare Oriole records of Ellington and Armstrong used to take us out for the day to their White-chapel shop in the late 1920s. The star attraction of their first CBS list is Stravinsky's **The Rake's Progress** (three records, mono and stereo), conducted by the composer with Alexander Young, the only English principal, as Tom (the others—Judith Raskin,

CONTINUED ON PAGE 53

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on galleries

Robert Wraight / Backing the wrong horse

I was surprised to be told at the Rutland Gallery, where the current exhibition is of paintings by members of the Sartorius family, that "horsey" people don't buy horse pictures. After all, the pictures of artists like Francis and J. N. Sartorius, the Alkens, the Wolstenholmes, Wootton, Ferneley, Barraud, Barenger and so on, were for the most part originally commissioned by "horsey" people. But, thinking it over, the omission is probably quite easily explained. The 18th and early 19th century sportsmen who commissioned the equestrian and sporting artists usually wanted paintings simply as records, records of a favourite animal's appearance or, of some event on the racecourse or some incident in the hunting field that had a special significance for them. That they were often given not mere records but works of art, sometimes even great works of art, meant nothing to most of them. And in their homes the sporting pictures were relegated to unimportant positions.

Today the best of these pictures are greatly admired and men like Stubbs and Ben Marshall are numbered among the masters of English painting. But the reassessment has been made by art-lovers not horse-lovers. The "horsey" people of our time are no better (or worse) than their ancestors. They are more likely to commission one of today's inferior breed of equestrian artists to make a painting of a horse they know than to buy a vastly superior picture of a long-dead horse they never saw. As one who can recognise a good horsey picture but knows nothing about horses, I am not in a very strong position to criticize the attitude of such people, but I urge them to see this exhibition as an introduction to a subject that may further enhance their passion for the animal itself.

Though the Sartoriuses probably provide as good a starting point as any to the subject, they are not, it should be pointed out, in the Stubbs-Marshall class. Indeed it is hard to believe, when one looks at his pictures, that Francis Sartorius was Stubbs' contemporary, for the particular charm of his work

lies in the naivety of his drawing and composition. This naivety is to be found also in the earlier works of his son John Nost (or Nott) Sartorius who later, however, developed greater technical skill than his father and a more sophisticated vision. Though his hunters and race-horses galloped like rocking-horses (as was general before the camera showed them any other way) they moved through more realistic countryside and were ridden and groomed and watched by more animated humans than his father's were. Even so, the relationship of horse and landscape remained formal as it did, at a much higher level, in the work of Stubbs. The replacement of this formal relationship by a naturalistic one in the work of later artists, about the middle of the 19th century, coincided significantly with the beginning of the decline of the sporting picture as a work of art.

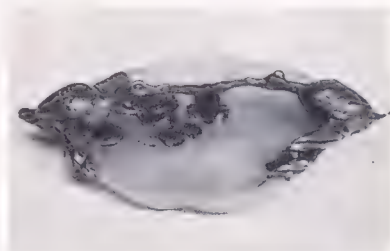
Admirers of the work of L. S. Lowry should not miss the group of vintage paintings by him that are included in the exhibition **Four "Literary" Painters** at the Crane Kalman Gallery. In my eyes Lowry is by far the most attractive of the four, but the other three—Ruskin Spear, Carel Weight and Alan Lowndes—are all to be seen at their best. Spear, especially, is well represented and I found myself marvelling, as I always do, at the brilliant way in which he handles his paint to evoke atmosphere, whether it be the atmosphere of a cosy public bar, a seedy side street in Hammersmith, the Salvation Army on a wet Sunday afternoon, or a miserable day at the seaside. Weight, who has a one-man show now at Zwemmer's is seen at the Kalman Gallery at his very best in two paintings—*The Yellow Wall*, of 1952, and the beautifully sensitive *Girl with a Dog*, painted in 1963. Lowndes is showing a dozen pictures that demonstrate his progress from 1953 to the present. Though he has found new subjects in Cornwall he has not deserted the North and continues to look at Manchester and neighbouring towns through his red-brick coloured spectacles.



Wartski



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on opera

J. Roger Baker / Little boy lost

Maurice Ravel wrote two operas, both short and both like the rest of his output in other forms, polished and refined to a degree that makes one more immediately aware of the artificial glitter of the surface than their strong sensual undertow. One of them, *L'Heure Espagnol*, has been seen in a New Opera Company production a few years ago and more recently at Covent Garden. The other, *L'Enfant et les Sortilèges*, has never received a professional staging in this country, and is known largely through two first-rate complete recordings and the occasional concert performance.

Now Sadler's Wells have added the two operas to their already catholic repertory as a double bill. It is easy to see why *L'Enfant* has had to wait so long for production. The work goes right against the whole purpose of opera by not only defying adequate staging for technical reasons, but also by actually losing impact when the delicate, unreal world created by Ravel (and initially by Colette who wrote the ori-

ginal story) is made into too, too solid flesh. Most potent example is the second section set in a garden. Here Ravel spins one of his most beautiful tone poems representing insects, birds and animals, weaving the sad waltz of a deserted dragonfly with the unearthly trills of a nightingale and the clumping counterpoint of frogs. Tenderness and charm is inevitably withdrawn when dragonflies are seen to be well-built singers in clever costumes, and frogs are all too clearly children having what is apparently a class in eurythmics.

The opera is about a destructive child who is shown the pain he causes when the inanimate objects and animals he has ill-treated come to brief life and explain their wrongs. It sounds too coy, but there is an edge and wit to the music that puts sentimentality to one side for a while. For the living furniture Ravel has provided a series of musical vignettes: a teapot and cup have a foxtrot, there's a pastoral pastiche for figures on the wallpaper and some fierce coloratura for the fire.

All this is staged by John Cox in a straightforward style, aided by John Truscott's designs, that avoid whimsy or thoughts of Disney.

It is in the garden that the production staggers slightly. Because one more readily accepts that animals may have human feelings rather than, say wallpaper, this part of the opera can be quite touching and the music itself takes a turn from astridency to tenderness. Again the setting and costumes are well-conceived (a splendid transformation) but the overcrowded stage and visual flaws already mentioned detract from the climax. By now the child is thoroughly frightened and the animals begin to fight among themselves. Seeing a wounded squirrel, the boy binds up its paw and this is taken as a sign that he has turned over a new leaf. The animals join in his call for mother and suitably subdued he returns home. Ravel conceived this final phase as an *a capella* chorus growing fainter as lights come on in the house, and the work ends with the boy's pathetic cry: *Maman*. Until this point John Matheson had conducted a particularly sensitive account of the music, but now seemed to lose control and the opera rushed to its conclusion instead of receiving

the slow fade-out Ravel planned to frame the piece. Janet Coster was ideal as the child and the various solo singers in various disguises ensured no part was under-sung, though I do feel it is a mistake to cast both Fire and Fairytale Princess for the same voice (despite the precedent of a particularly sumptuous recording): their music and quality is quite different.

L'Heure Espagnol reveals Joyce Blackham in a 1911-vintage dress composed of pink petals, juggling with two inadequate lovers, two grandfather clocks and a husky muleteer during the hour her husband (a clockmaker) is away. Those who have been confronted with Miss Blackham's glamour and wit will need no further encouragement. The work is short and sharp, no one takes it too seriously, Peter Rice's set is bright and stylized. Anthony Besch directs with an acute ear for innuendo. Brian Priestman captures Ravel's fleeting Spanish tunes and Emile Belcourt as a poet more interested in writing lyrics than making love is quite brilliant. Good short operas are rare; Sadler's Wells could profitably present either of Ravel's in a stimulating bill with one other—say *Oedipus* or *Bluebeard*.

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1. Remember to blink. The normal eye should blink every four seconds. If you are no longer blinking normally, practice till you blink automatically.
2. Break off from a bout of reading or working every half-hour or so to change distance—look away over the roof tops, roll the eyes in a wide circle, or "see" black behind your crossed hands.
3. In the morning splash the closed eyes with cold water letting the water not the fingers touch the lids.

4. When the eyes feel hot, dry and dusty, use lotion, drops or compresses.

EYE MAKE-UP One of this season's changes in eye make-up is the look of the eyebrows. They must be plucked to a fine well-arched line then softened and darkened with a brush-on powder. Two eye-shadows are used, a lighter one beneath the brow and a darker one immediately above the eyelashes. Brown, taupe, grey or dark blue eyeliner follows the natural circumference of the eyes. Lastly, the eyelashes are darkened, thickened and apparently lengthened by mascara.

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CHANEL

Dudley Noble / The mechanical goddess

MOTORING



JOHN TIMMERS

*The ID Super Citroën:
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The Citroën subsides with a near human sigh when its engine is switched off. The tail settles back like a dog on its haunches—but start up again and it rises, alert and anxious to be off. It's all done by hydro-pneumatics, which means that so long as the life-stream of the suspension is being forced around by the oil pump, the springs are kept up to their job. The pneumatic part of the description enters the springs by a pocket of compressible gas resisting the thrust of the incompressible oil. Having clarified the working of the Citroën's suspension, let me say that it is unique in motoring and the French, who have to drive over worse roads than us, swear by its efficiency.

It is more than 10 years since the boffins of the Quai André Citroën in Paris dreamed up this type of suspension, and, in spite of the fact that the shape and make-up of the car has undergone no change, this firm is almost alone in the French motor industry in having increased sales during 1964. Over here

Citroën have long had their own assembly plant, where cars for the British market are given the sort of luxury finish that appeals to the person who can afford around £1,500 for his car. And a very faithful following Citroën (of Slough, Bucks) have in this country. Personally I can understand it after having been temporary owner of a new "ID Super" model. This, like the normal ID, has a manually controlled four-speed (all synchromesh) gearbox instead of the hydraulic automatic change speed mechanism of the higher-priced DS (enthusiastic French motorists call it the "Déesse").

Apart from the transmission, both models are alike in that they have an upright four-cylinder engine of just under 2 litres capacity, developing 83 b.h.p., which drives the front wheels. This last is a feature Citroën have staunchly supported for over 30 years, and time is proving its virtue to many others. One of the benefits is that the floor can be completely flat without the usual propeller shaft hump; another is that the wheels can be spaced widely apart and thus give the maximum amount of interior body space,

with the back seats well ahead of the rear wheels to minimize jolting.

Citroën introduced on this model, a decade ago, another feature that is gradually finding favour with motor manufacturers and insurers—the idea of having body panels separate from the frame that carries them, so that after a "crunch" the cost of repair is kept down by (usually) merely one or two new panels being bolted to the framework instead of a major replacement of a welded-up steel structure. In the nose, under the crocodile-mouth bonnet, the spare wheel occupies the vulnerable prow position, lying on the slope and securely guarding the engine and vital components in anything but a really all-out crash.

Yet one more brain-wave is to house the tool-kit within the perimeter of the spare wheel, so that immediately the bonnet is lifted everything one needs for an adjustment is there. As for jacking up the car to change a wheel, that invaluable hydro-pneumatic suspension looks after this, too. One can even utilize it to give the car additional ground clearance if driving over a deeply rutted patch

of countryside—all by moving a little lever inside the driving compartment.

For a car of its size (15 ft. 9 ins. long) and weight (about 25 cwt.), the Citroën is economical on fuel, and one can reckon between 25 and 30 m.p.g. depending on how it is driven; it will exceed 90 m.p.h. very comfortably when required. French motorists are particular to long distance driving, and dislike frequent stops for refilling, so the makers have wisely made a 14 gallon tank so that up to 400 miles can be covered at a time.

Citroën were also one of the first makers in modern times to fit disc brakes, and they certainly have made a good job of them; the "pedal", more than a knob on the floor gives complete control. Power steering is a further feature, though I personally would not call the Citroën's steering gear one of its most successful features; it is safe enough of course, but so highly geared that it seems heavy and a bit quick-acting for the average British driver. But no doubt one would get used to it. The price of the ID Super, anticipating the reduction surcharge to 10 per cent., is £1,498 13s. 9d.

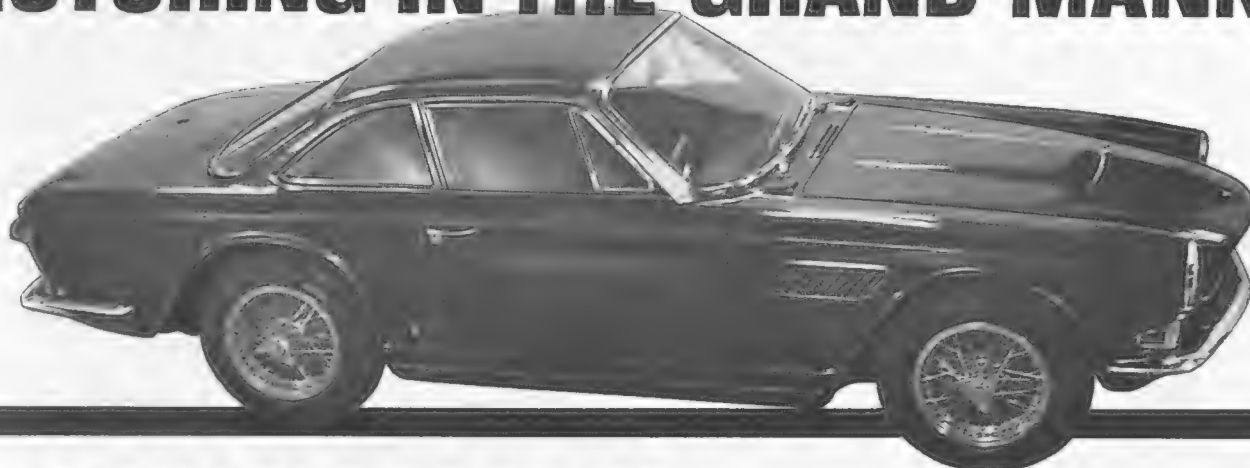
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David Morton / Fashion doubles back

MAN'S WORLD

Men who have been wearing double-breasted suits for the last 15 years tend to have either a smug or a slightly disconcerted look just now; the smug expression deriving from an "I knew I was right all along" feeling, and the disconcerted one from an "Oh dear, I shall have to change now everyone else is wearing it" attitude. Because double-breasted suits are back with a vengeance. Bad news for those who have had double-breasted suits or dinner jackets altered to a single-breasted size, and some would say equally bad news for the tubbier gentleman, though I would disagree here: there's no law that everyone has to blossom out with wrap-over buttoning regardless of his shape. It's generally true that the long central line of a single-breasted jacket, combined with rather narrower trousers, gives an optical illusion of height that can to some extent compensate for width and girth, but it's only an illusion. And some of the new styles in double-breasted jackets can do just

as much for the portly figure.

Because the new jacket is a far cry from the old one. The wrapover tends to be narrower, buttons tend to be set higher, and the lapels are often much narrower and not always cut with the long point usually associated with double-breasted jackets, but rather notched as in most single-breasted styles. The top buttons are often placed rather high, and not made to be functional, but merely as an optical continuation of the three fastening buttons.

I am certain that one result of the higher fastening, which naturally displays much less of the shirt and tie, will be the much brighter patterning and colouring of these two accessories. There is much evidence of really vivid ties already, with strong patterns—even mattress ticking stripes (a guinea at Heals)—and highly coloured or patterned wool ties, like the ones sold by the Victoria & Albert Boutique for 26s. 11d. Similarly, shirt colours may get stronger than the pastel colours currently

in favour, and with a plain tie checked or striped patterns could be worn.

What started this yearning for the double-breasted style? One cutter suggested that the endless television showings of '40s films—Cagney, Robinson, Bogart, Astaire—might have something to do with it. I think it goes beyond that. Many of the styles I've seen have much more in common with the naval reefer jacket. I bought a car coat in this style about four years ago, and in style it's almost exactly like the jackets now in the shops, though the material is of course heavier. And two years ago all the young men in Paris seemed to be buying brass buttoned navy reefer jackets in the flea market. John Michael launched their version of the reefer suit recently, and very handsome it is, in a grey pure wool flannel. I like its rather wide lapels and the unwaisted jacket with the slim trousers, though personally I would swap the fouled anchor black naval buttons for some plainer ones that didn't betray this style's parentage in quite such an obvious way.

There's a wide variety of choice in the cut of double-breasted jackets, and I think tailors are going to find life

quite interesting on the bespoke side of their business. There's plenty of room for individual variation in the placing of buttons, and how many there are of them.

Jaeger share John Michael's confidence in the double-breasted look, and are currently stocking suits made of navy blue serge, with a rather high fastening, six buttons, and a more slim and fitted jacket than John Michael's version. The lapels, too, are of the peaked kind more usually associated with the classic double-breasted suit. The trousers of this suit, which costs £28, are almost as interesting—very slim, with no turn-ups, but seamed at the back with a plain front.

All in all, I welcome this style. It's true that it feels very different to wear from the single-breasted jacket, but one soon gets used to that. I think it'll grow in popularity with suits being made up in all manner of materials, lighter in weight than the ones currently available. Until in a few years' time—perhaps as much as 10 or 15 years' time—someone will be promoting the return of the single-breasted suit, as worn in those wonderful old '60s films. I think I'll lay mine up in mothballs just in case.

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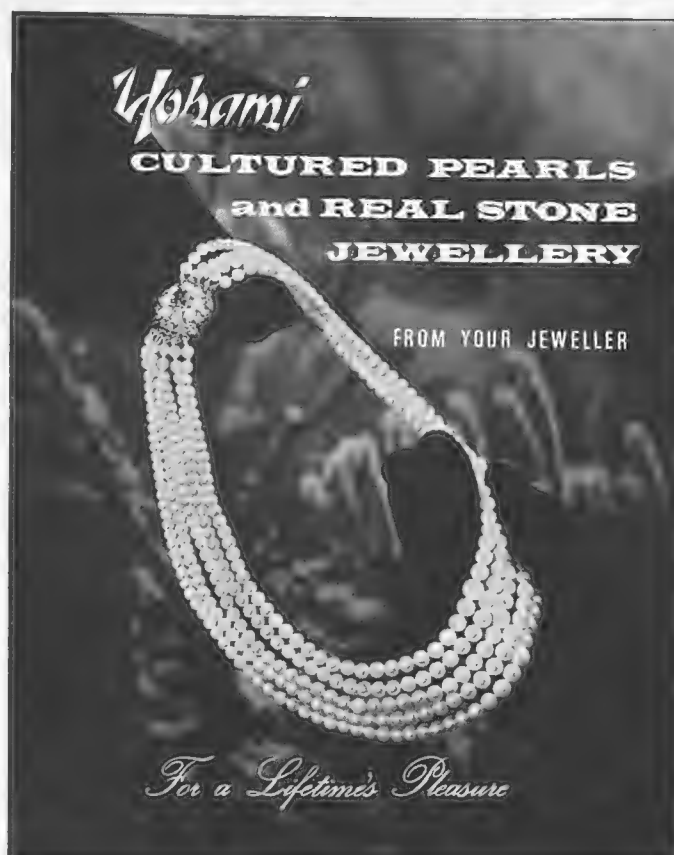
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Write for the Annual Report

Helen Burke / The not-so-hollow crown

DINING IN

About now the new season's home-produced lamb will be becoming plentiful. The first prime lamb comes from Somerset, fairly quickly followed by Southdown, then Welsh and then Scottish, which makes the season of primeness rather longer than one might expect. The flavour of young lamb is so delicate that I do not think a gourmet would dream of adding garlic. Beautifully cooked young lamb with the "essence" of the meat slightly thickened with arrowroot into a clear bright sauce needs nothing else.

Lamb which is well cooked, as the term is generally understood, is usually overcooked. If it is just pink inside, it will be succulent; the juices will be there instead of being evaporated. But lamb which is so undercooked as to be raw at the bone is anathema.

Recently, while discussing lamb with a master butcher, he remarked that he could not understand why people no longer serve mutton. In his opinion, a boiled leg of mutton with caper sauce is something

really worth while. The meat is mature and, therefore, has more flavour. Teg or hogget, a little older than young lamb, is often frowned on, but it used to be successful when I could get it. Incidentally, you can get mutton if you try. There is no comparison between a saddle of mutton and one of lamb.

CROWN ROAST OF LAMB has become quite popular, mainly because it looks so attractive, but it is often disappointing because the butcher who assembled the crown (made from the best ends of necks of lamb) packed solidly into the centre the fat and trimmings, meaning that the fat on the cutlets themselves is not cooked. One can overcome this by omitting any fat from the centre filling and using little carrots, potatoes and other vegetables instead. The vegetables have to be removed to a serving-dish when the meat is to be carved.

Another filling is a *mirepoix*, composed of a chopped onion or shallot (first lightly browned), $\frac{1}{2}$ lb. of chopped mushroom

stalks and some thin strips of cooked ham, cooked together in a little butter. Filling is essential because, otherwise, the shape of the crown would be distorted. A small trivet could be used or, better still, one of those small wire domes used in flower arrangement.

Two best ends of neck of lamb will serve seven people with two chops each. The butcher will remove the skin and chine the best ends. He will also chop off the bone ends to make an even appearance. You can then assemble the crown at home.

Lay the joints, skin side down, on a chopping board and, with a sharp knife, cut between each bone—not right through but just enough to allow the chops to be bent to form the crown. Scrape off the meat for up to 2 inches from the bone ends and with a trussing or large darning needle twine sew the ends of the meat together to make the crown. To prevent the bones from burning, impale a piece of raw potato on each end. Place it in the baking tin, brush it all over with melted butter and sprinkle it well with salt and freshly milled pepper. Fit something into the centre to retain the shape.

For the first 20 minutes let the oven be very hot (450° F. or gas mark 8). Baste the meat

with an ounce of butter melted in a pint of boiling water. Drain off the fat. Remove the support from the crown and fill the centre with a savoury stuffing. Here is one I like: Chop 4 oz. of leanish bacon trimmings, and gently cook a chopped onion in them until pale gold. Add a small packet of cooked and dried out frozen chopped spinach (or the equivalent in fresh spinach), a breakfastcup or a little more of fairly fresh breadcrumbs, a tablespoon of freshly chopped parsley, a little grated lemon rind, a beaten egg, salt and freshly milled pepper to taste. Heat through, turn into the browned crown and finish cooking at 350° to 375° or gas mark 4 to 5. The cooking time will be about 2 hours in all.

Remove the potato pieces from the bone ends and pop on cutlet frills in their place. Better still, impale a large grilled mushroom on each. The gravy for this dish is made from the residue in the baking tin, stock from the bone ends and trimmings (all fat spooned off), a sliced carrot and onion, a bouquet garni and salt and pepper to taste. To thicken to $\frac{1}{2}$ pint of the gravy, blend a good teaspoon of arrowroot with a tablespoon of cold water, stir it into the gravy and boil up once.



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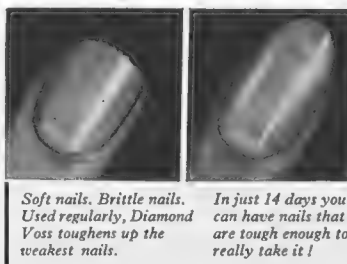
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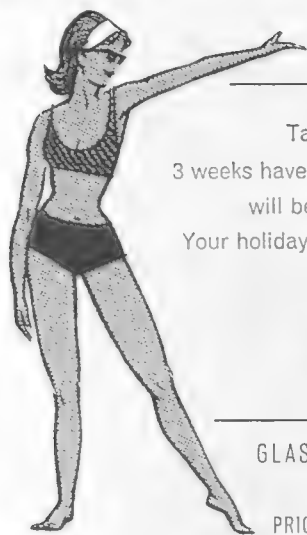


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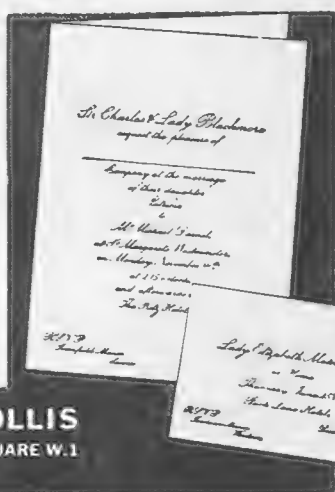
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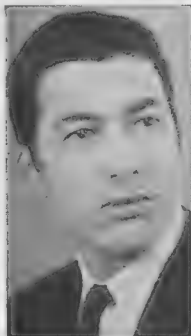
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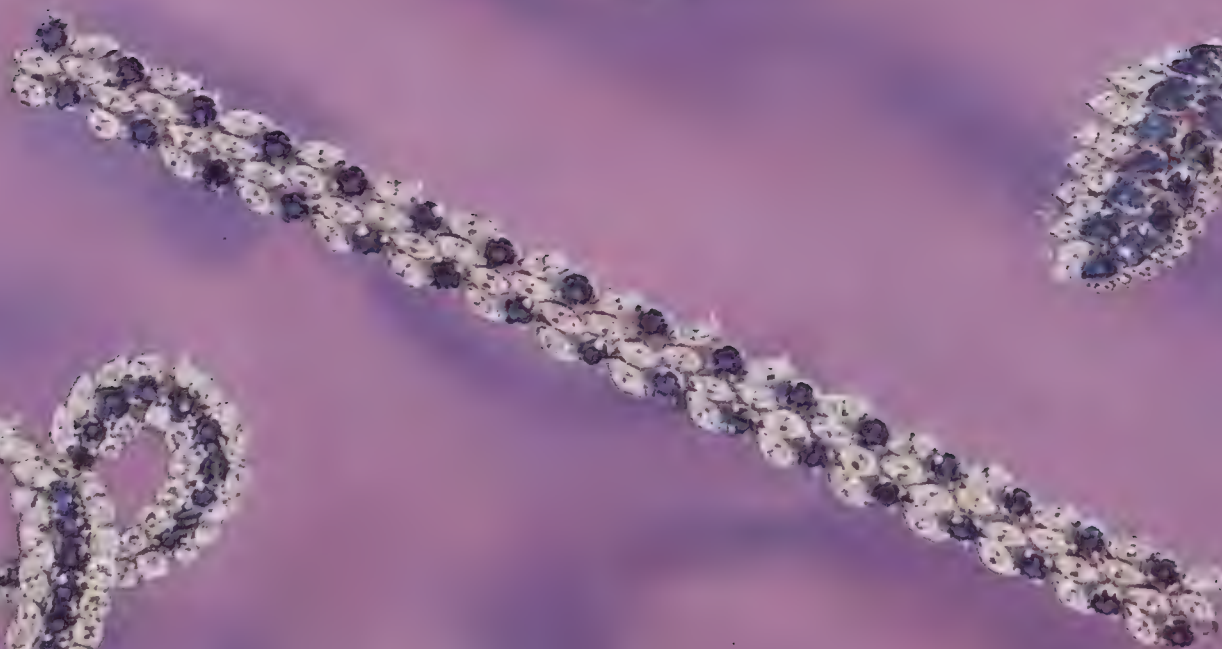
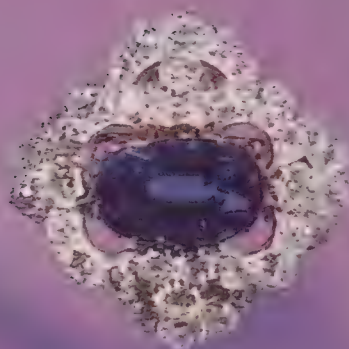
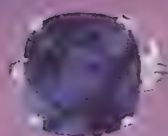
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